COMPOSITIONAL STYLE AND AFRICAN IDENTITY: A STUDY OF MODERN NIGERIAN ART MUSIC

BY

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A THESIS SUBMITTED FOR THE DEGREE OF DOCTOR OF PHILOSOPHY(PH.D) IN MUSIC

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UNIVERSITY OF LEICESTER
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JULY 1987.

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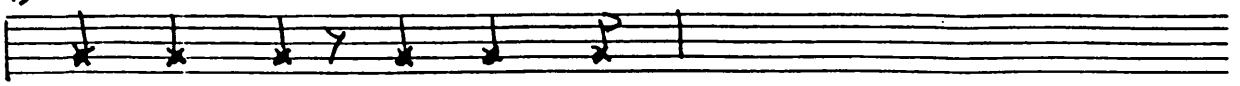
Compositional style and African identity:
A study of modern Nigerian Art music.

Volume Two: Music examples

Music examples for chapter 3

Ex. 1 a

i)



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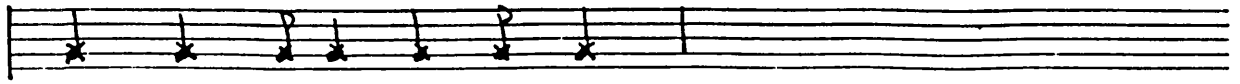

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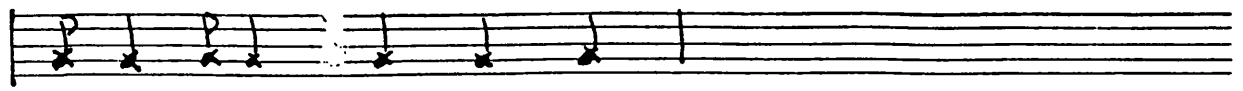

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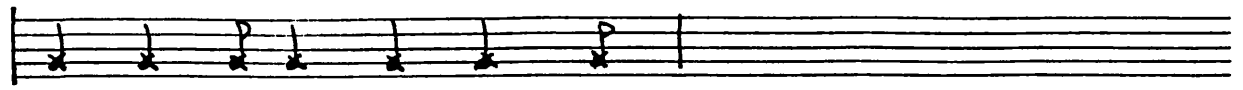
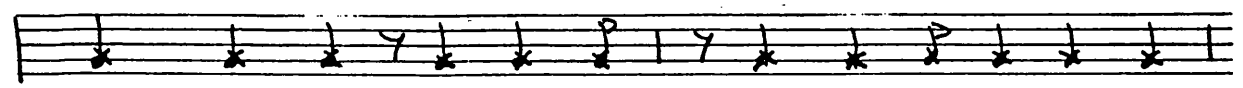
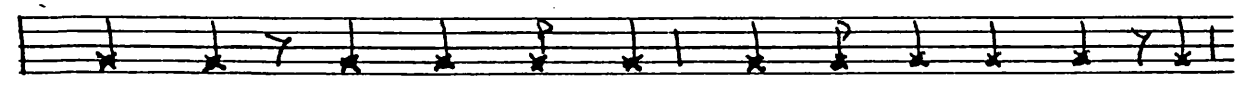


Ex. 1 b

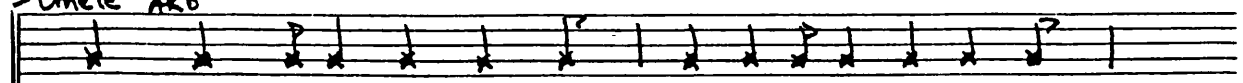




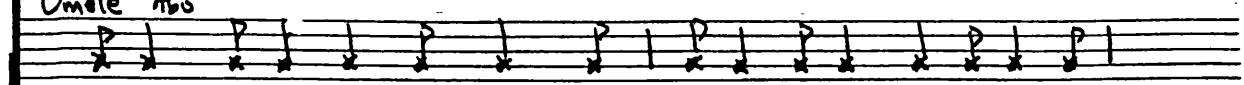
Ex. 2

moderately fast

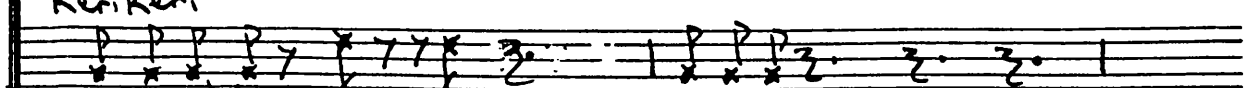
Omele Ako



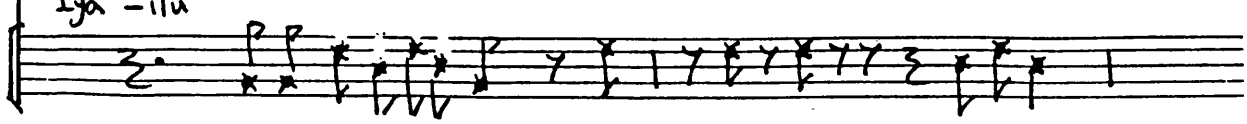
Omele Abo



Kerikeri



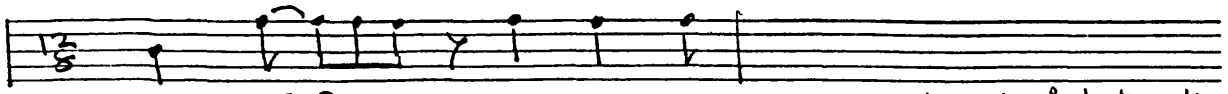
Iya -ilu



Ex.3 Time Unit Box System

L = LOW TONE
H = HIGH "

CONVENTIONAL NOTATION

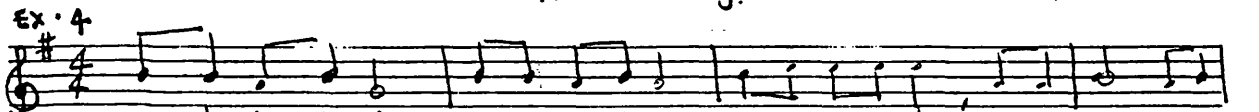


Notes: a) In the TUBS notation above each box represents the fastest pulse
b) Each box is left empty if no sound occurs in the time unit.

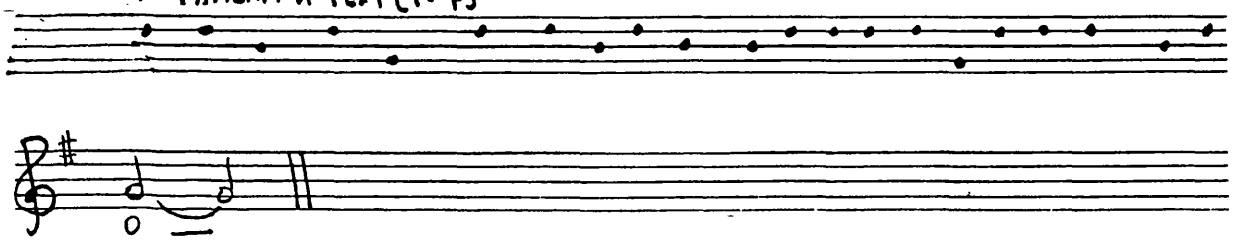
c) A box is filled with one or more symbols to indicate occurring Sounds as well as to indicate their sonority: for example whether high or low.

" Kunle lo soja"

Ex. 4



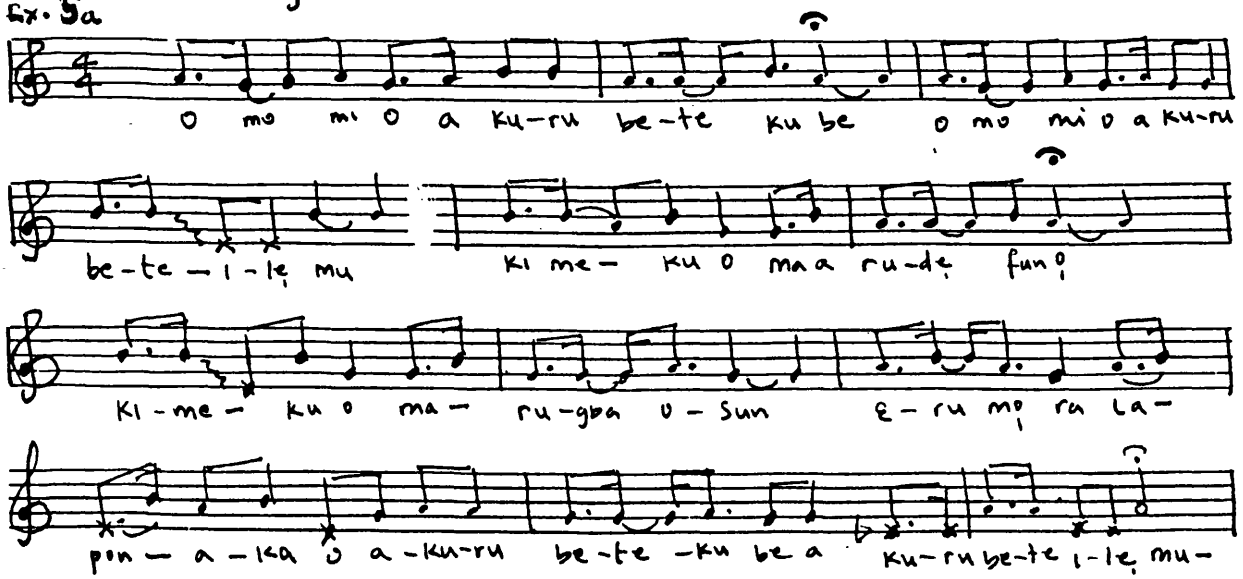
INFLECTIONAL PATTERN OF TEXT (I.P).



" omo mi o"

Irregular.

Ex. 5a

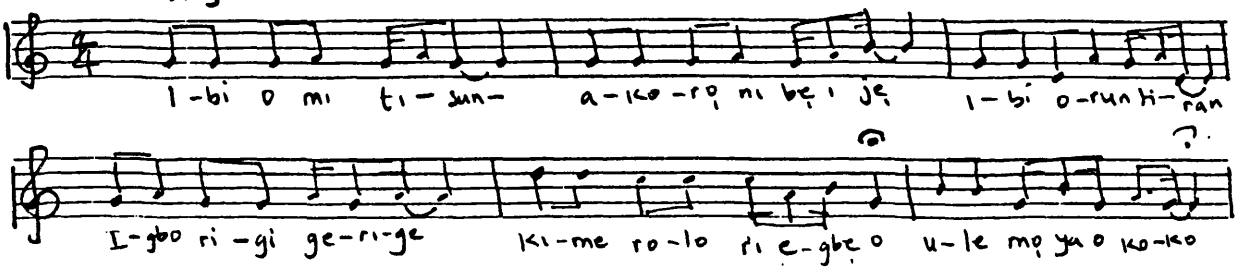


Ex. 5b

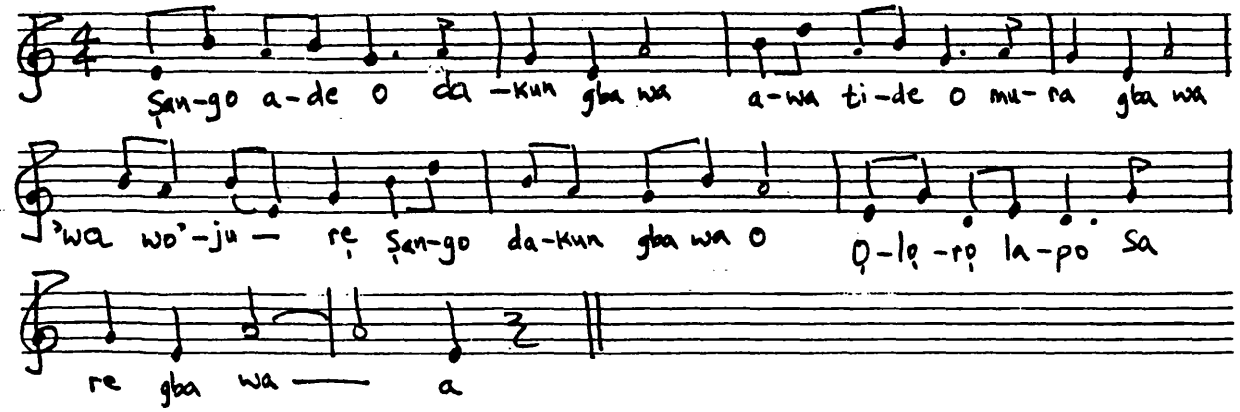
Ibi omi tí isun

Yoruba (Ekiti).

Moderately Fast

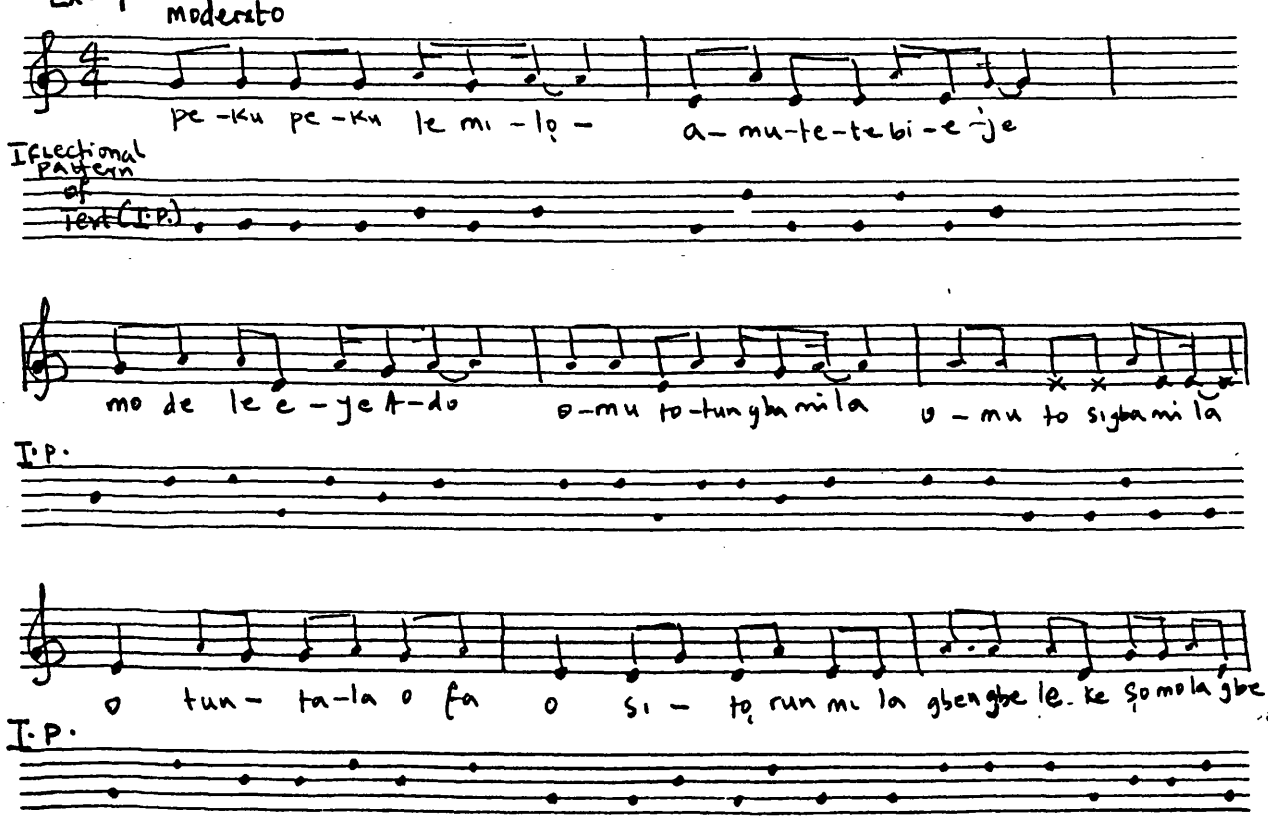


Ex. 6 Note of repose: a. Sango ade o.



Ex. 7 moderato

peku peku



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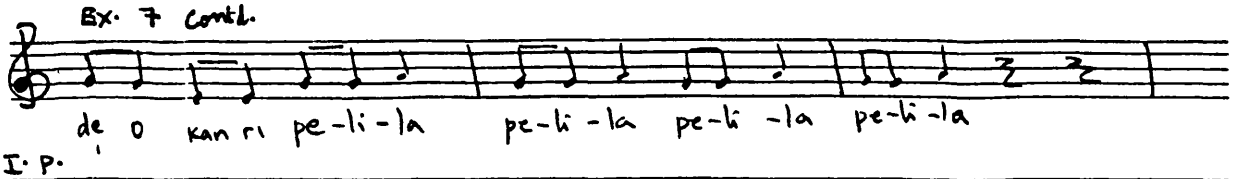
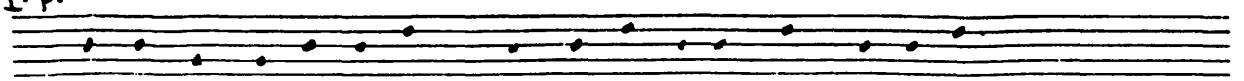
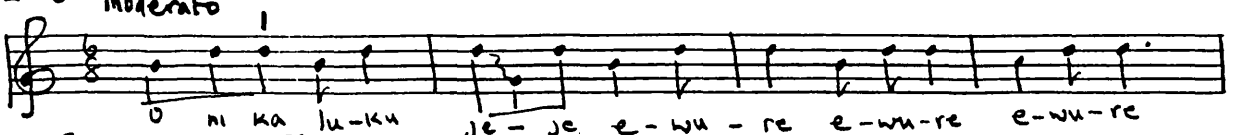


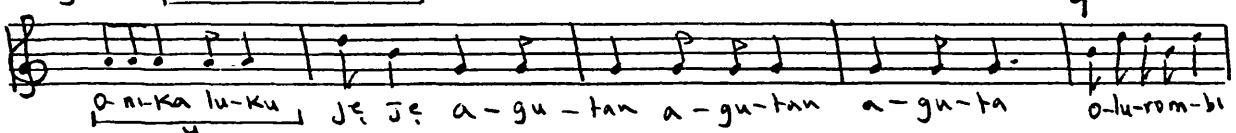
I. P.



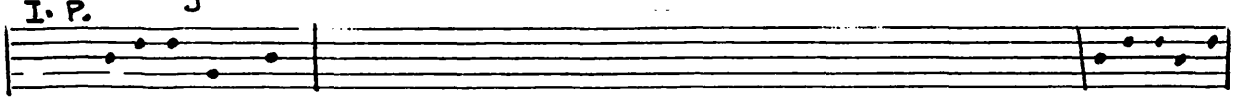
Olurombi

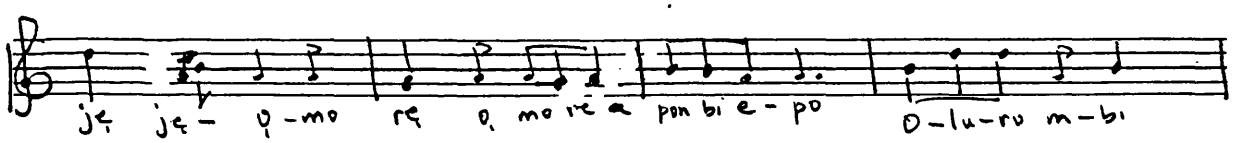
Ex. 8 Moderato

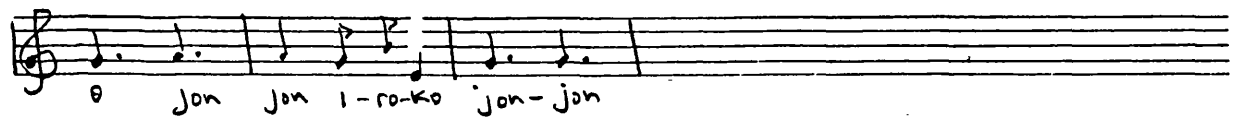




I. P.

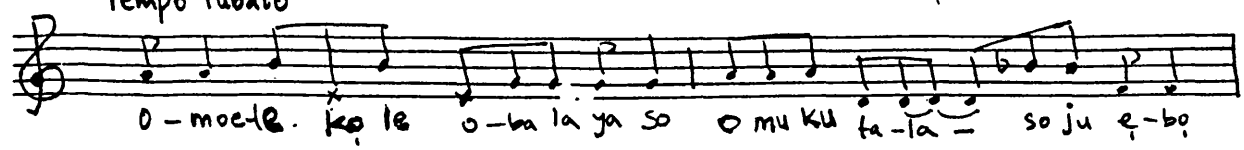


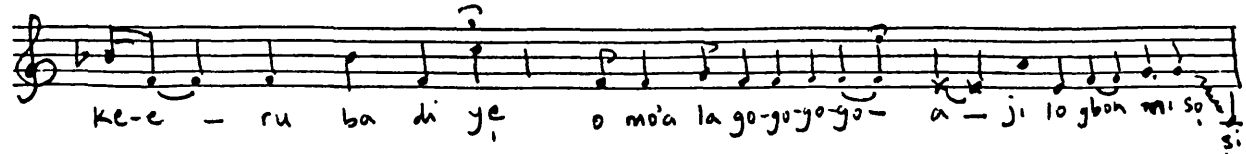




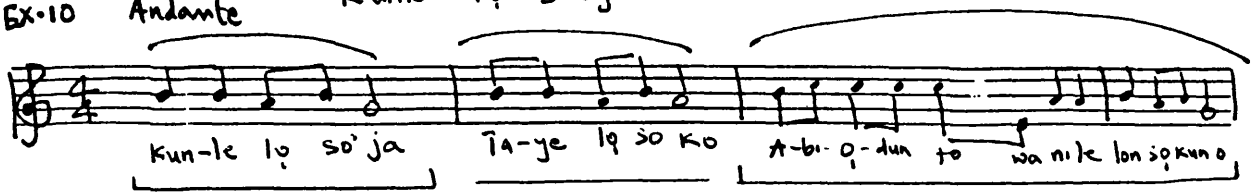
Ex. 9. Omo elekole

Tempo rubato



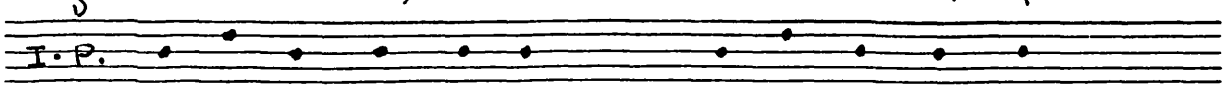


Ex·10 Andante Kunle lọ s'oja

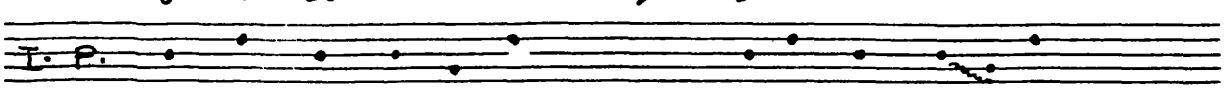


VOWEL ELISION:-

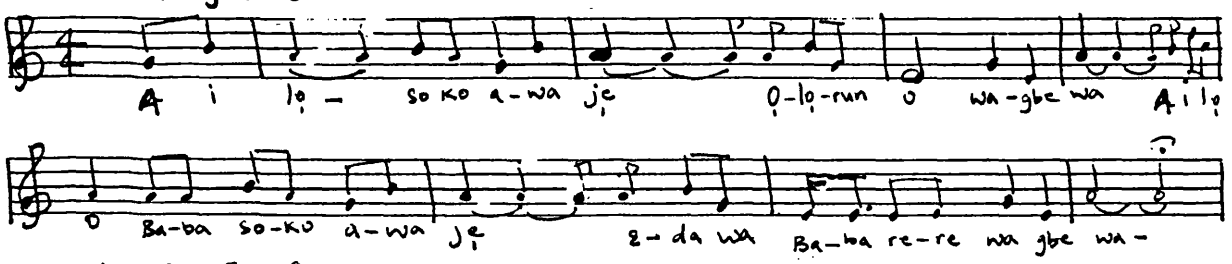
Ex·11 i) O-LO-DO-DO, OMO → O-LO-DO-DỌ-MỌ



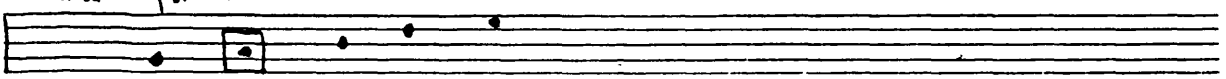
ii) O-LO-DO-DO ANA → OLO-DO-DO'ANA



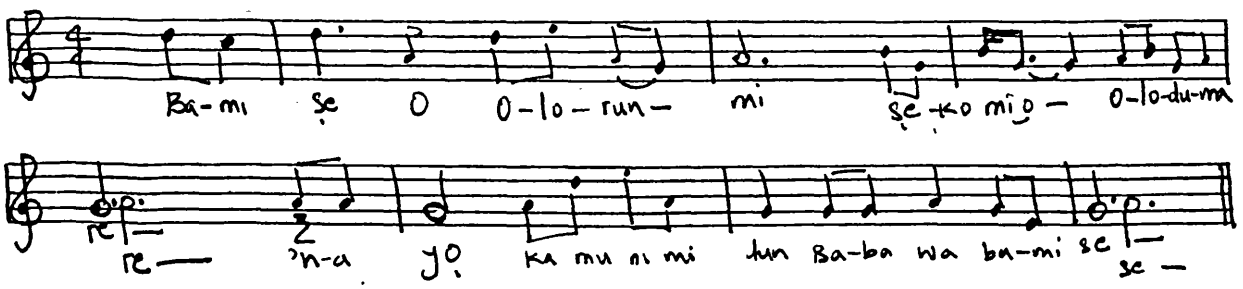
Ex·12 Moderately fast OKO iwaje



mode for Ex·12



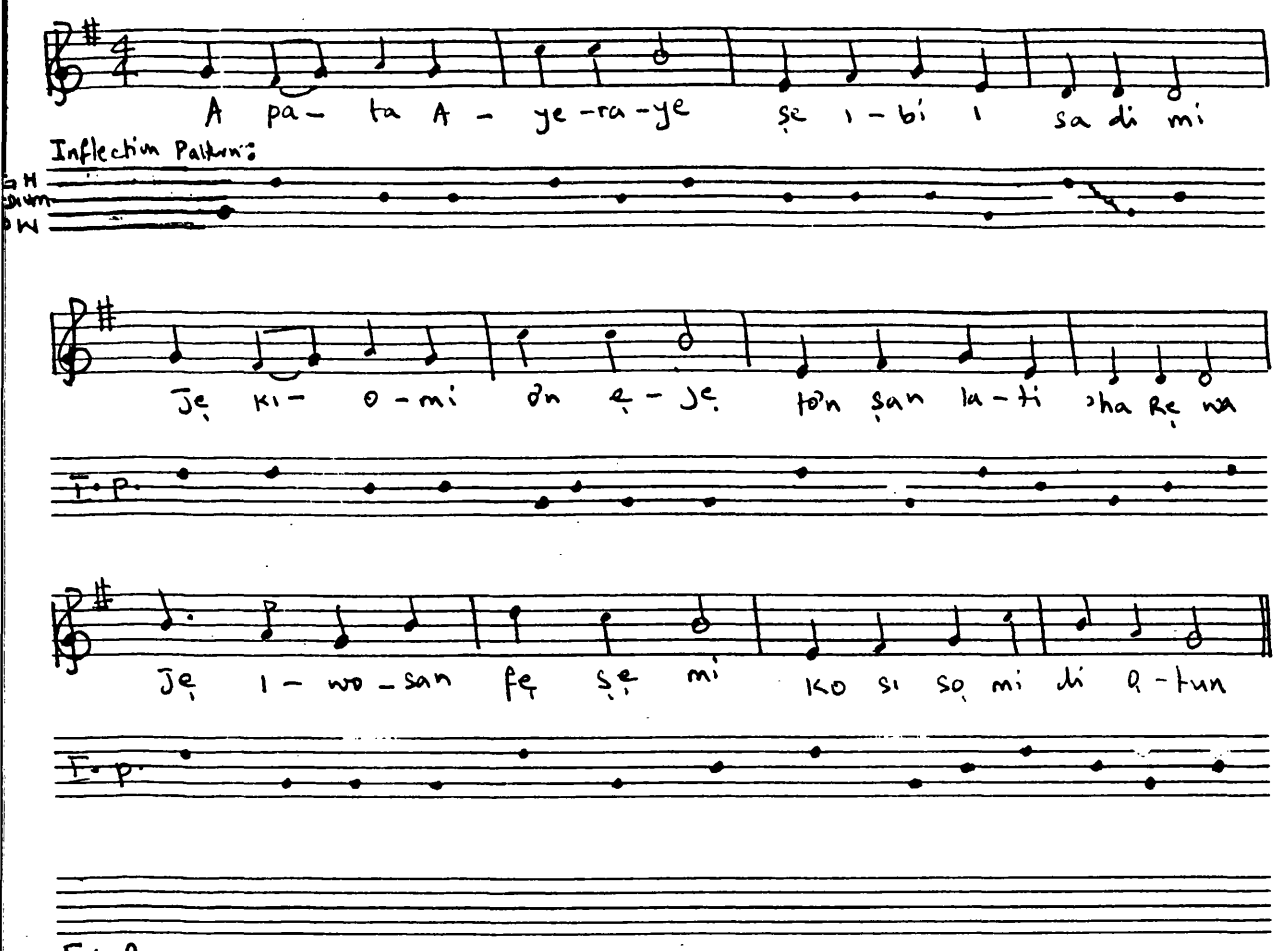
Ex·13 Ba-mi ṣe



Music examples for chapter 4

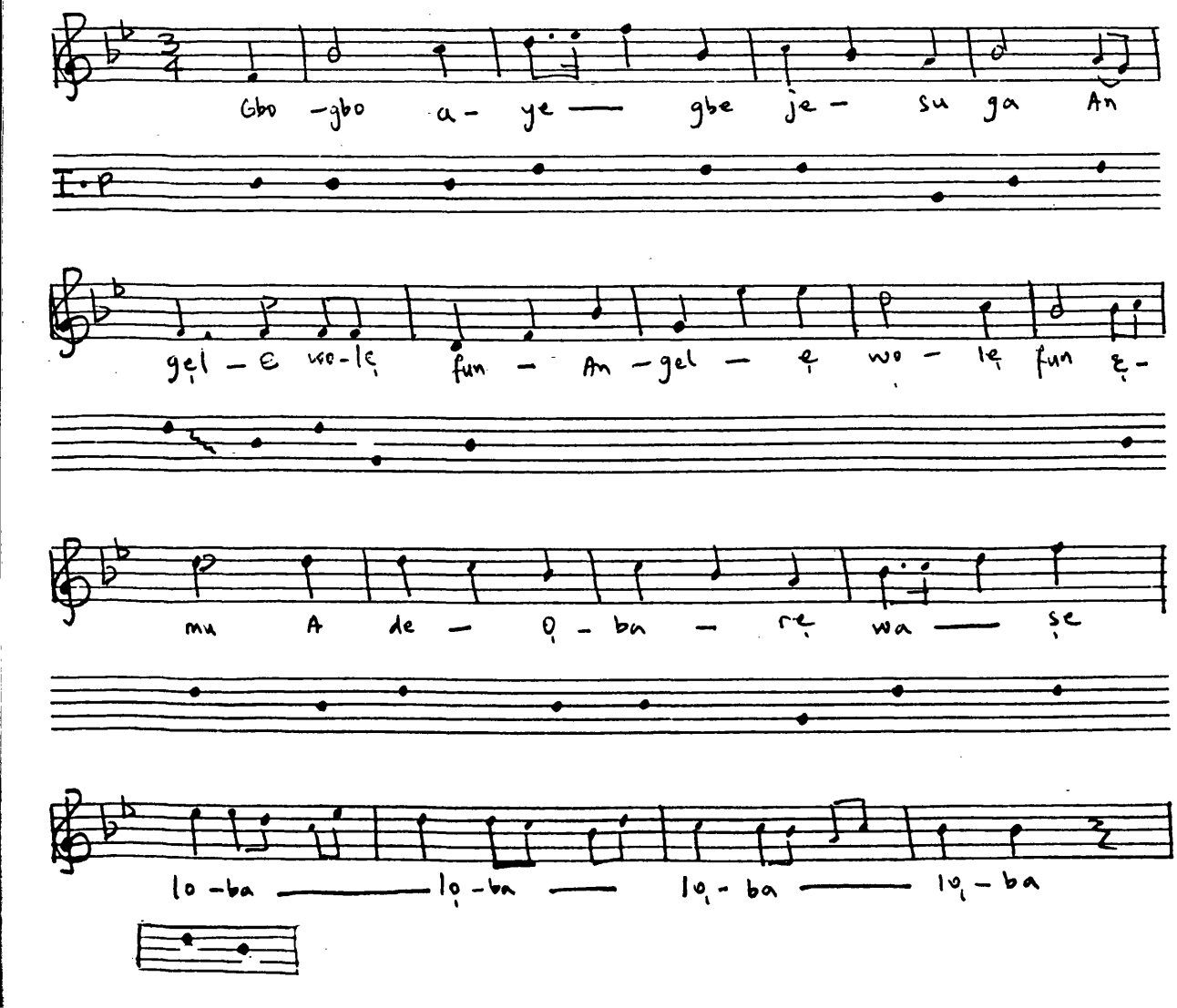
Ex. 1

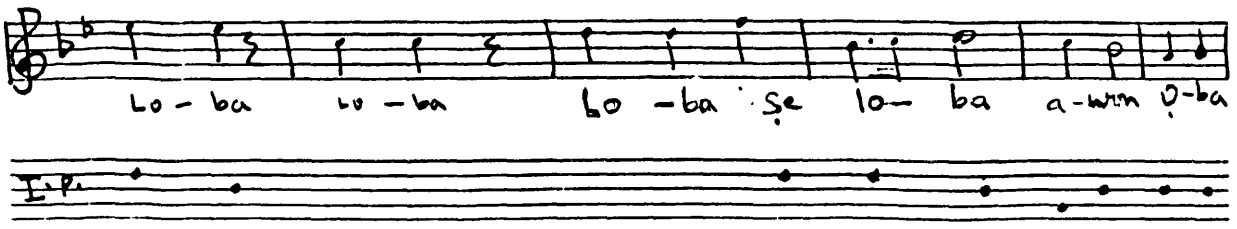
Laus Deo



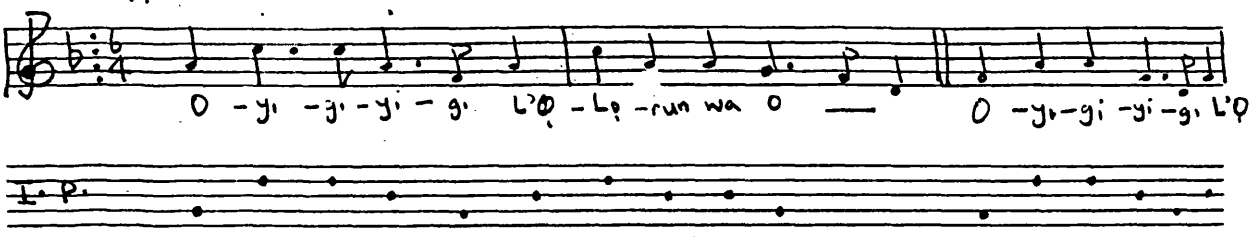
Ex 2

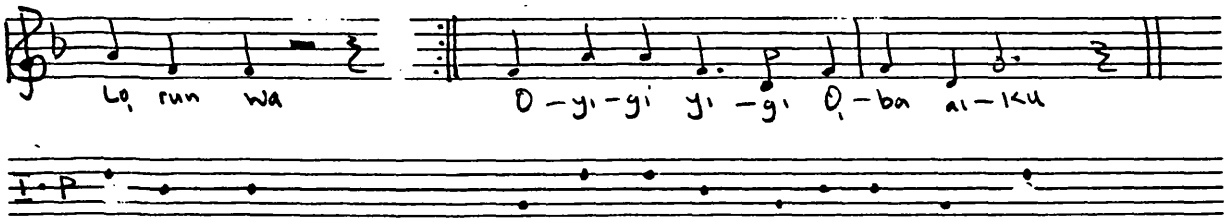
DIADEM

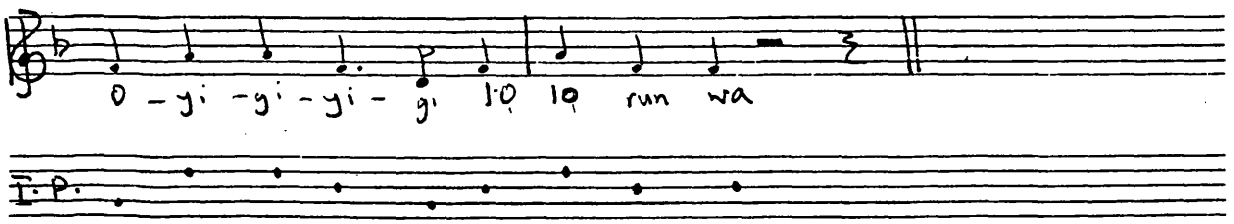




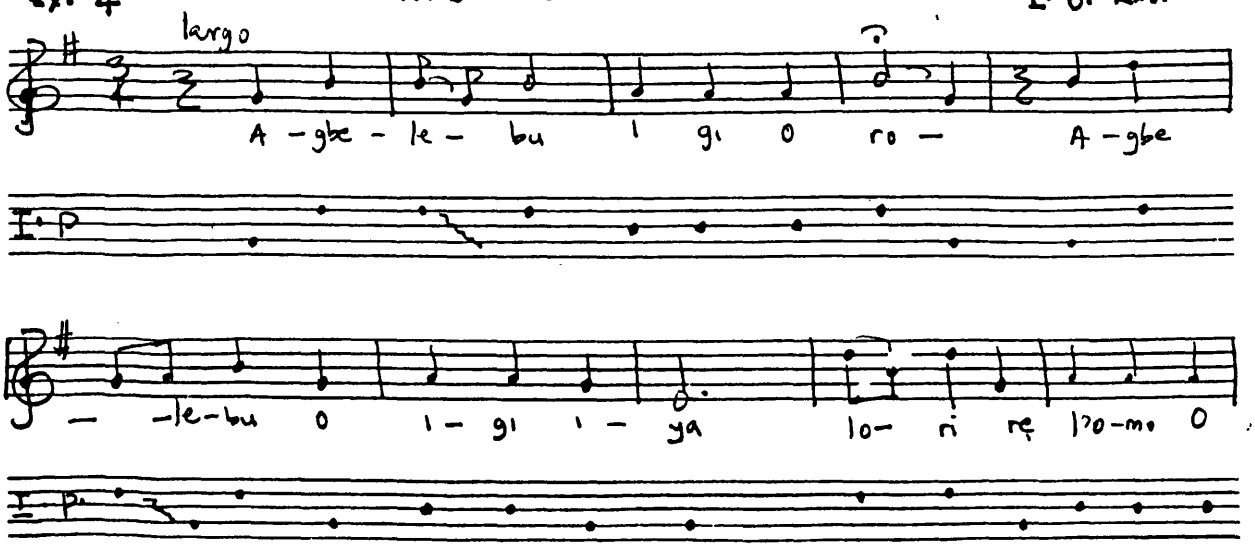
Ex. 3 Andante OYIGIYIGI I. O. Kuti

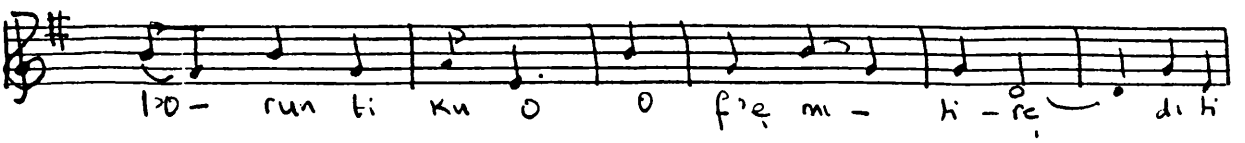


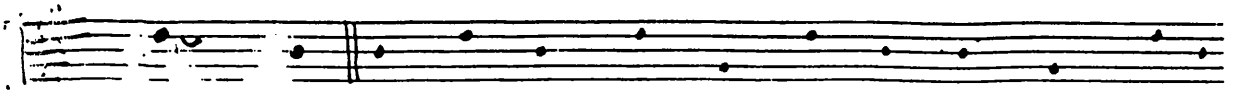


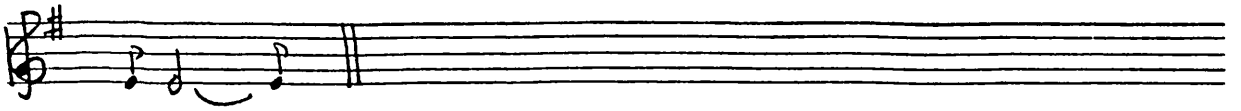


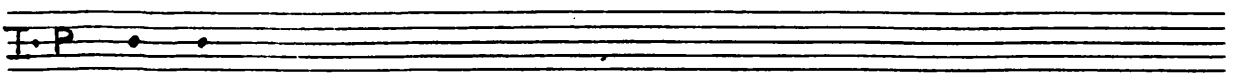
Ex. 4 AGBELEBU IGI ORO I. O. Kuti



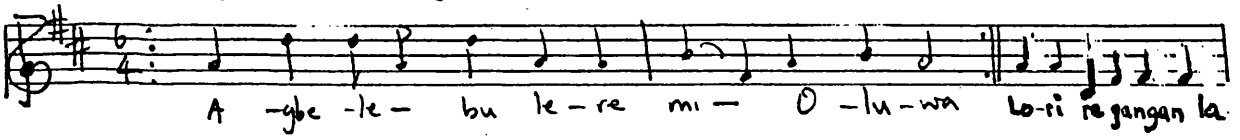


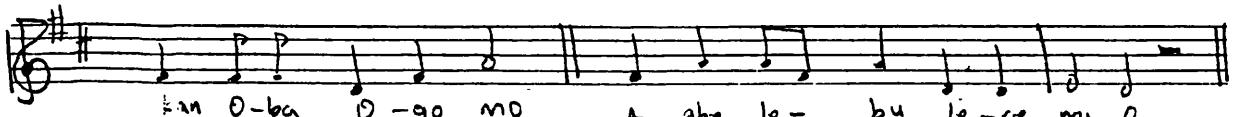


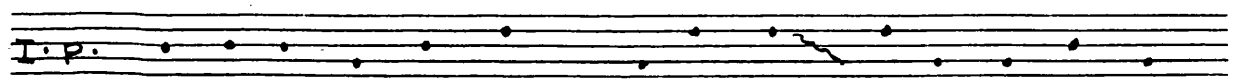




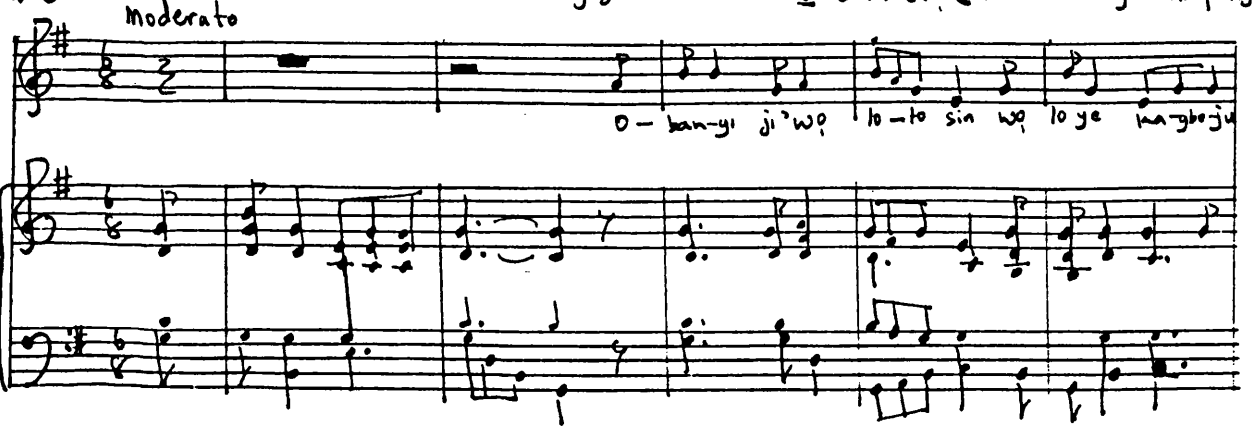
Ex.5 moderato Agbelebu lere mi I. O. Kuti



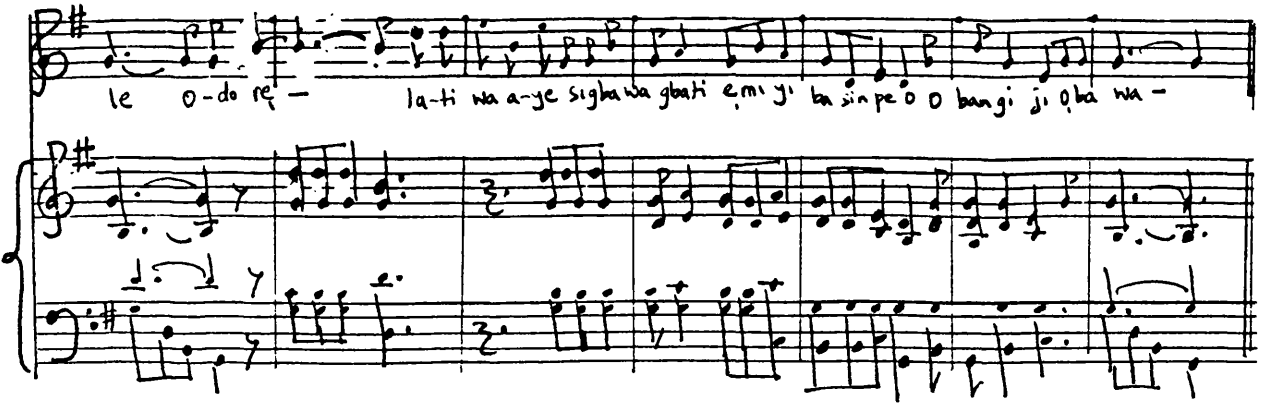




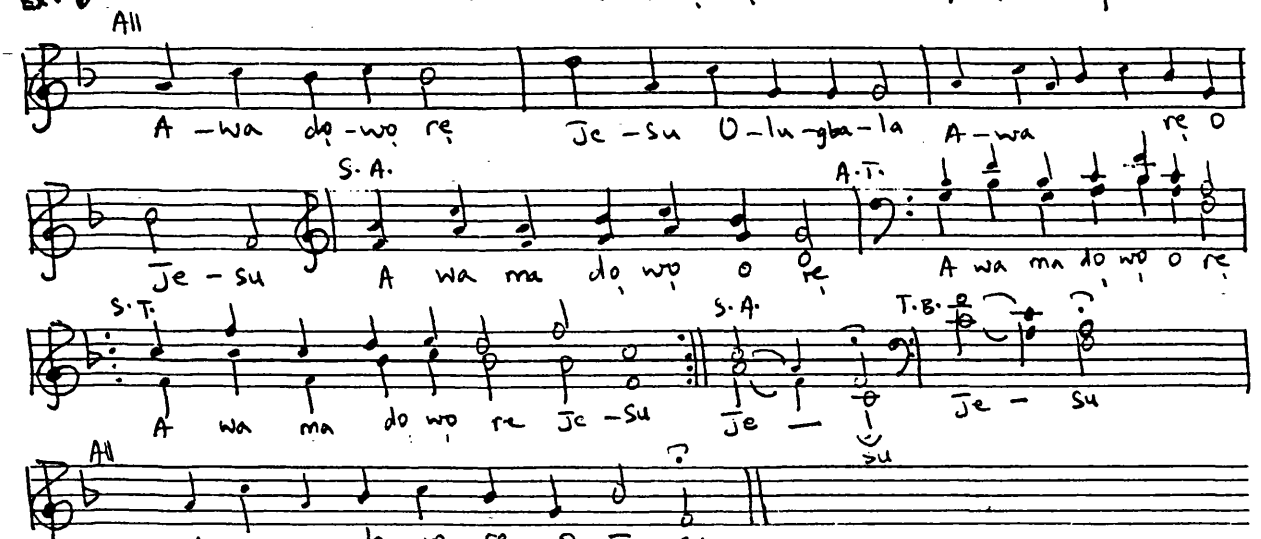
Ex.9a moderato Obangiji I. O. Kuti (harmonised by Chief Ajibola)



Ex. 5a contd.

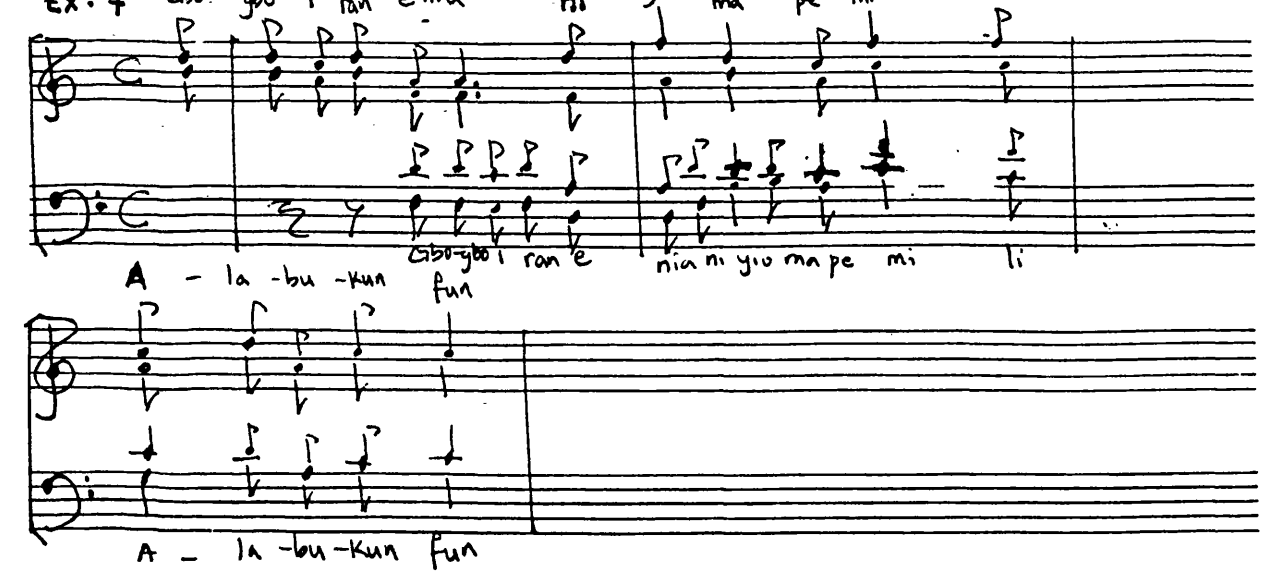


Ex. 6 Awa ma dowọ rẹ T.K. Phillips



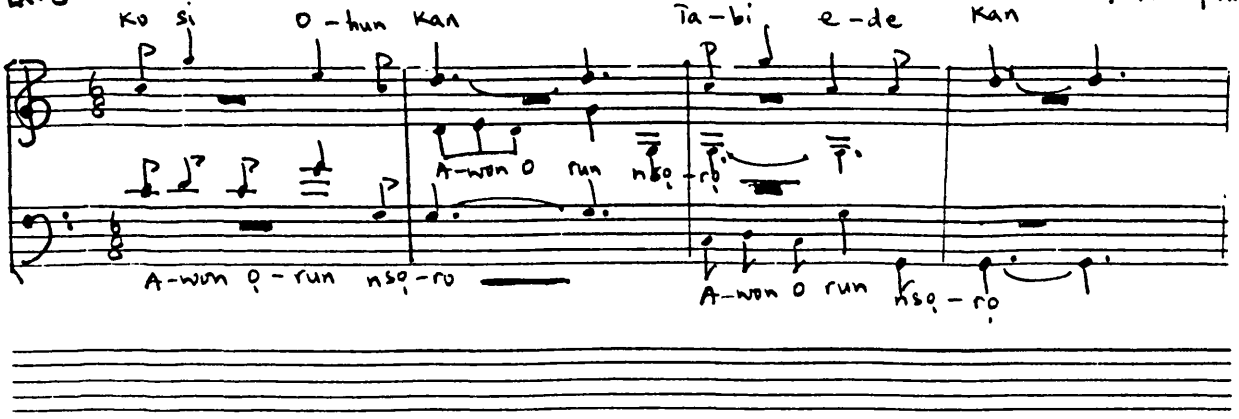
from the "Magnificat in C" T.K. Phillips

Ex. 7 Gbo -gbo i ran e nia ni yio ma pe mi li

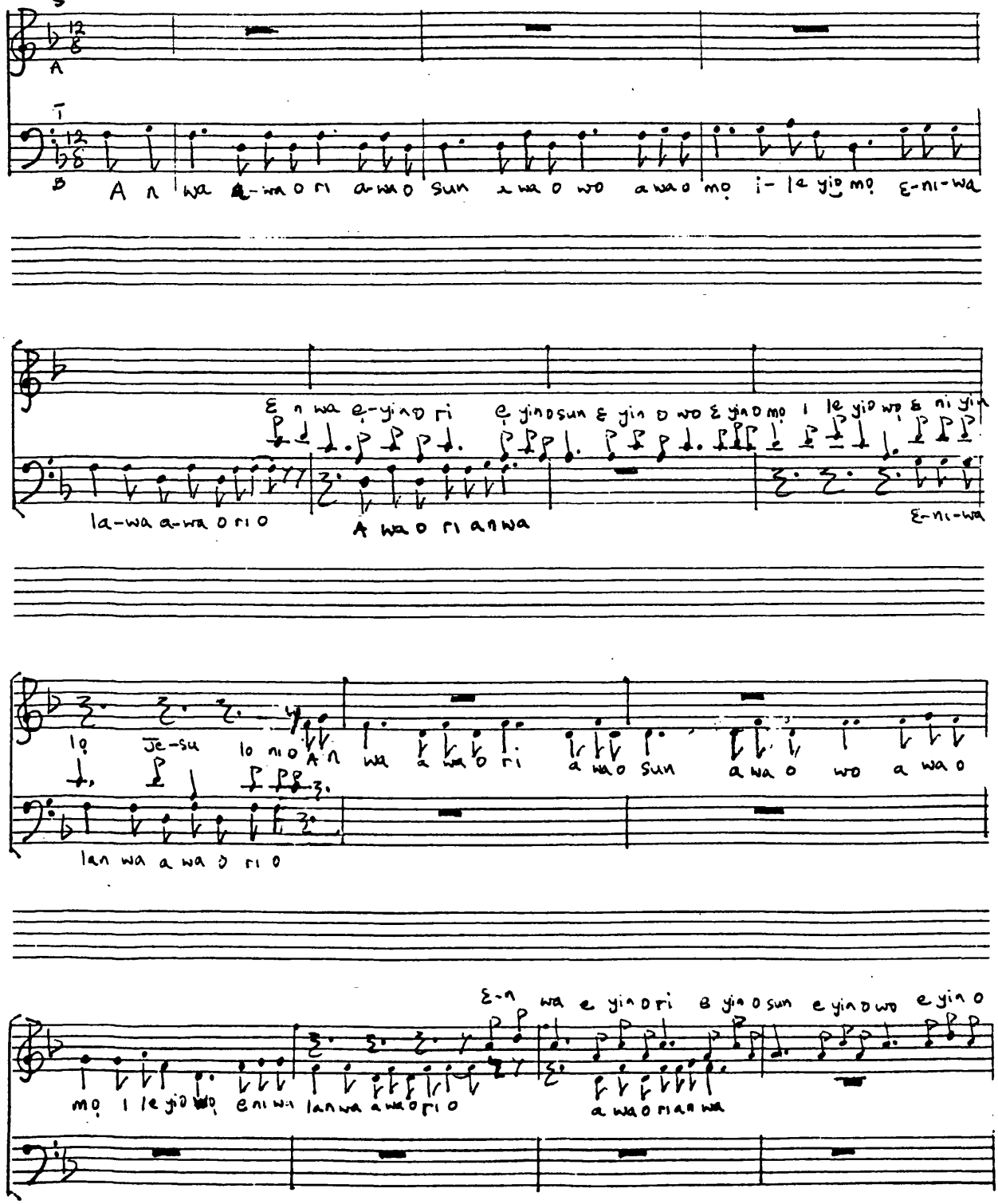


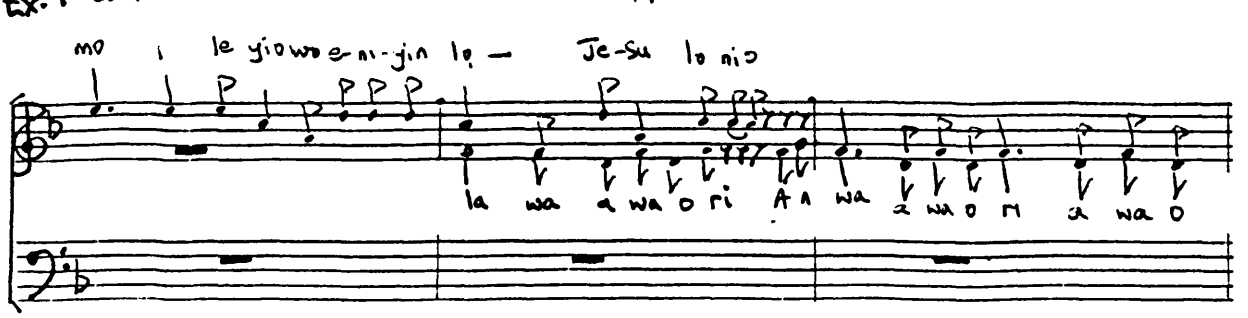
from Yoruba Cantata

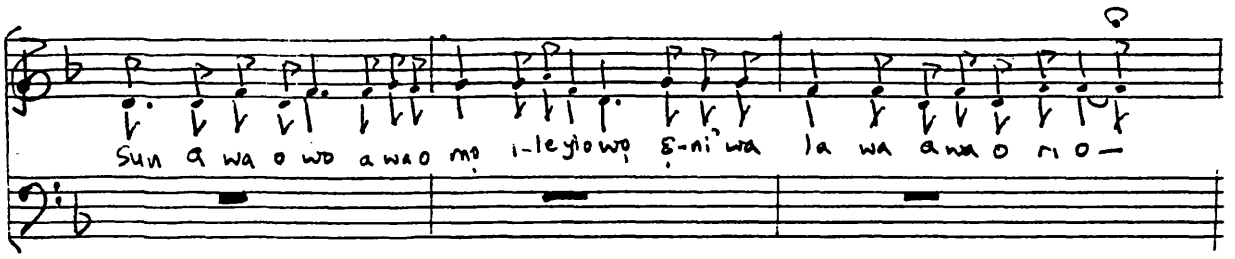
Ex. 8 T. K. Phillips



Ex. 9 Slow "Awa n wa" T. K. Phillips

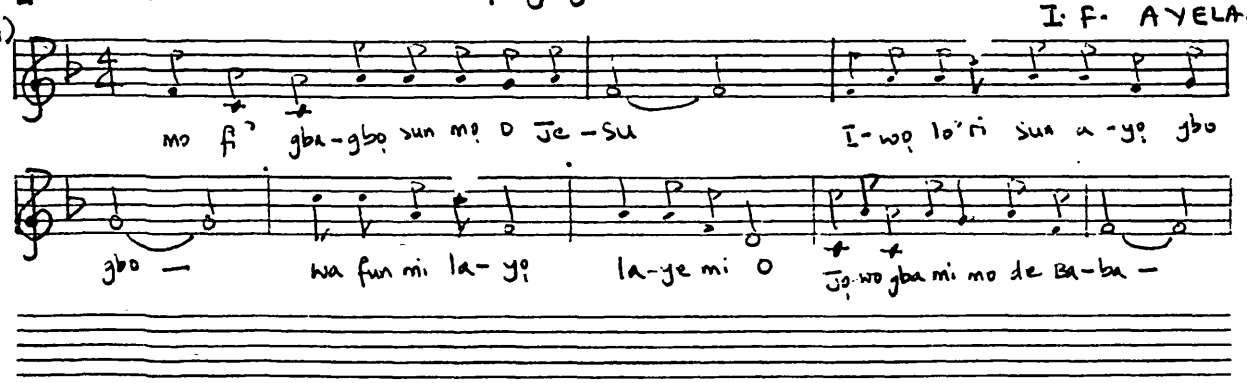


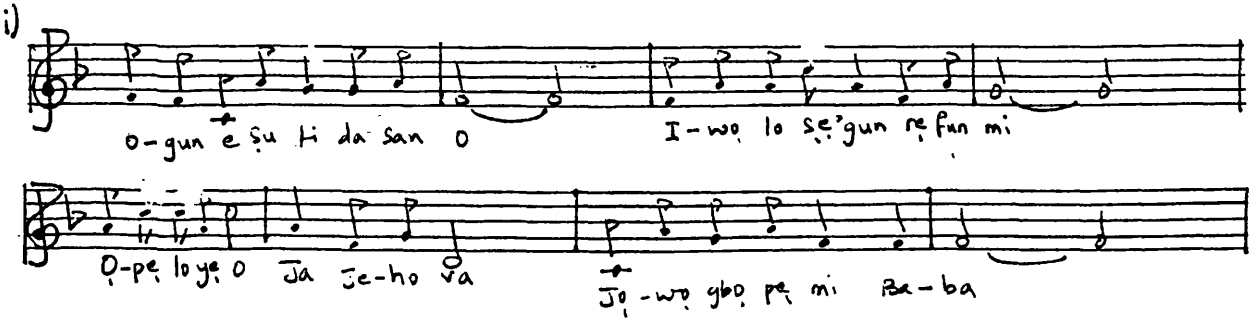


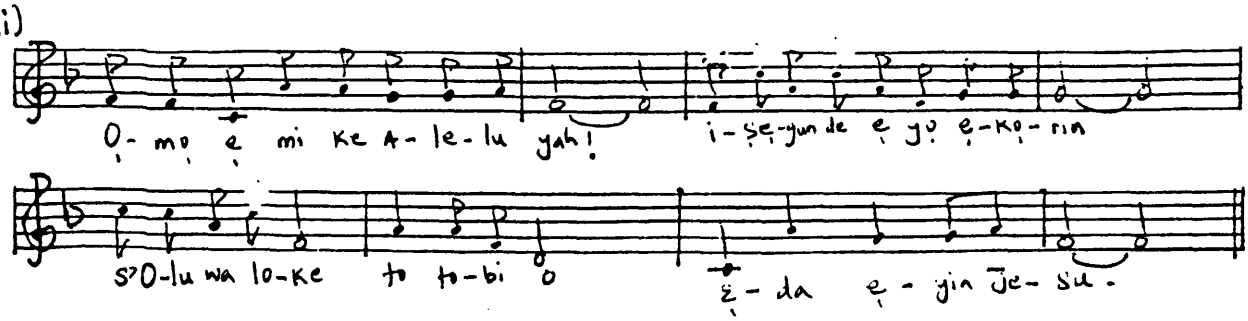


Ex. 10 moderato **Mo fi 'gbagbo Sunmọ !**

I. F. AYELAAGBE

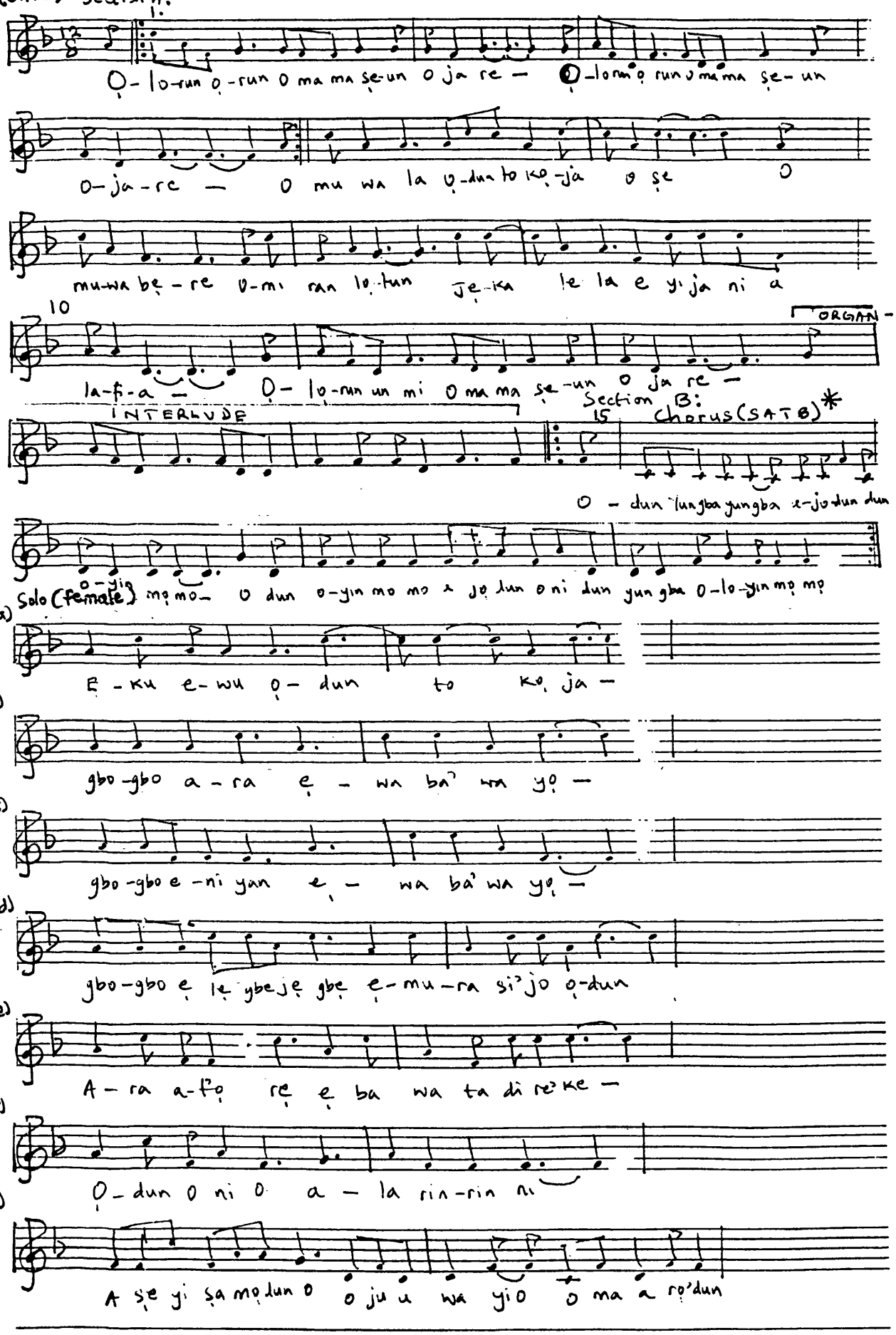






ODUN YUNGBA YUNGBA

(SATB) Section A:

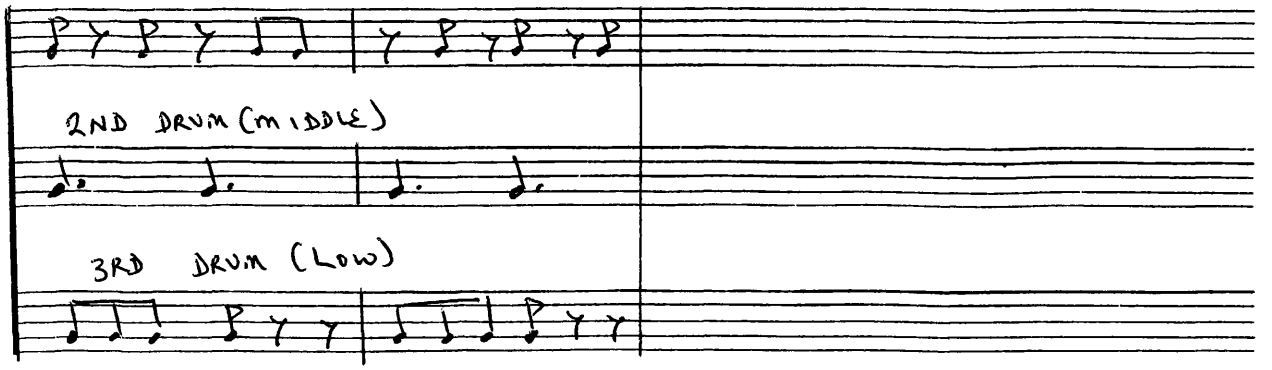


* Each Solo line (a-g) is followed by the chorus line.

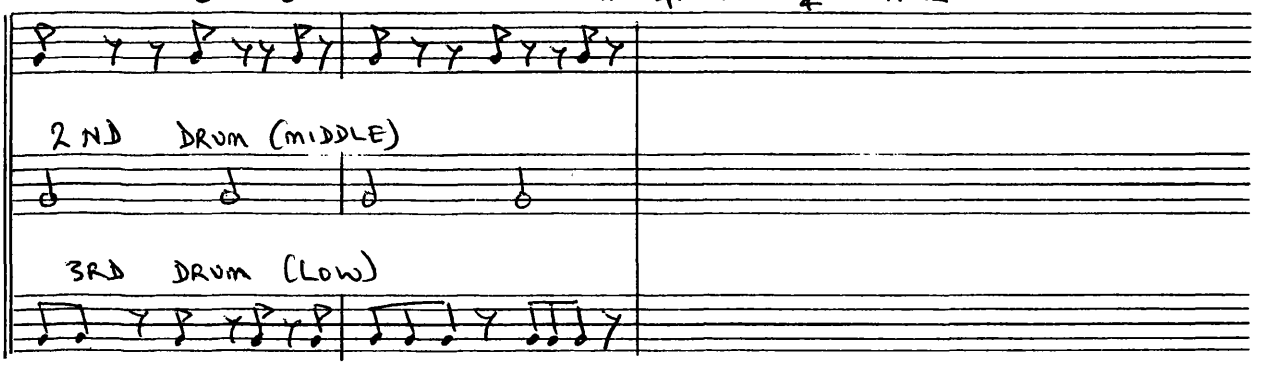
DRUM BEATS :-

Ex. 11 b

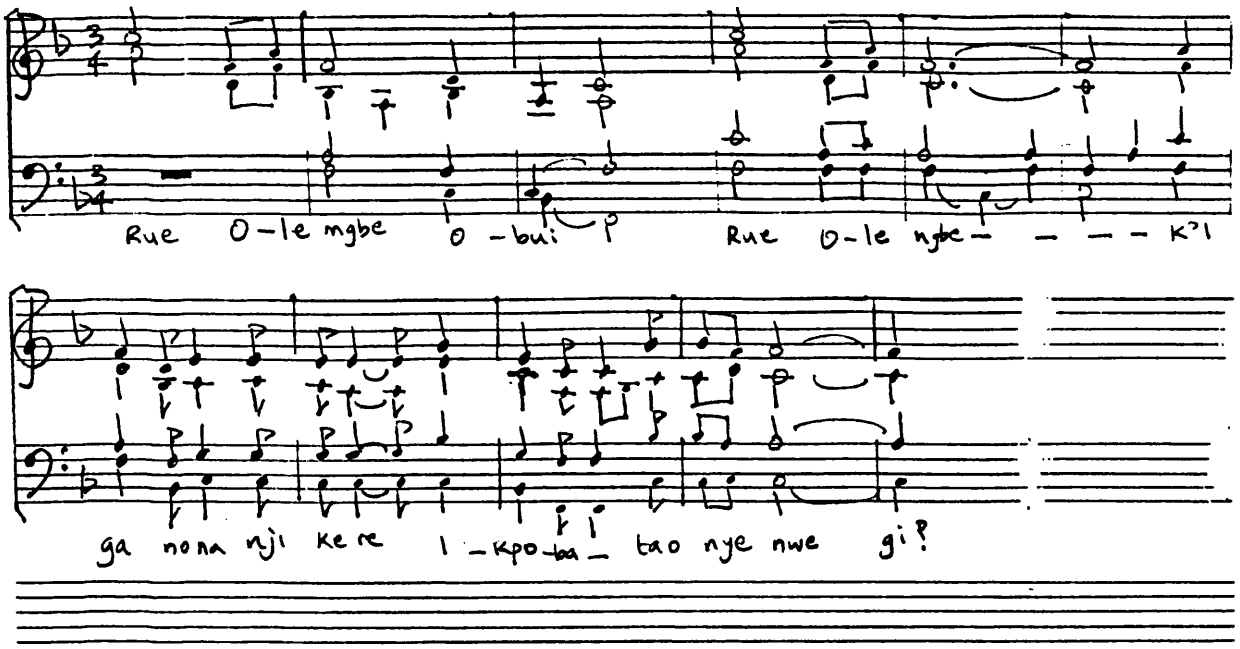
1ST DRUM (HIGH) FOR SONGS IN $\frac{3}{4}$ AND $\frac{6}{8}$ TIME



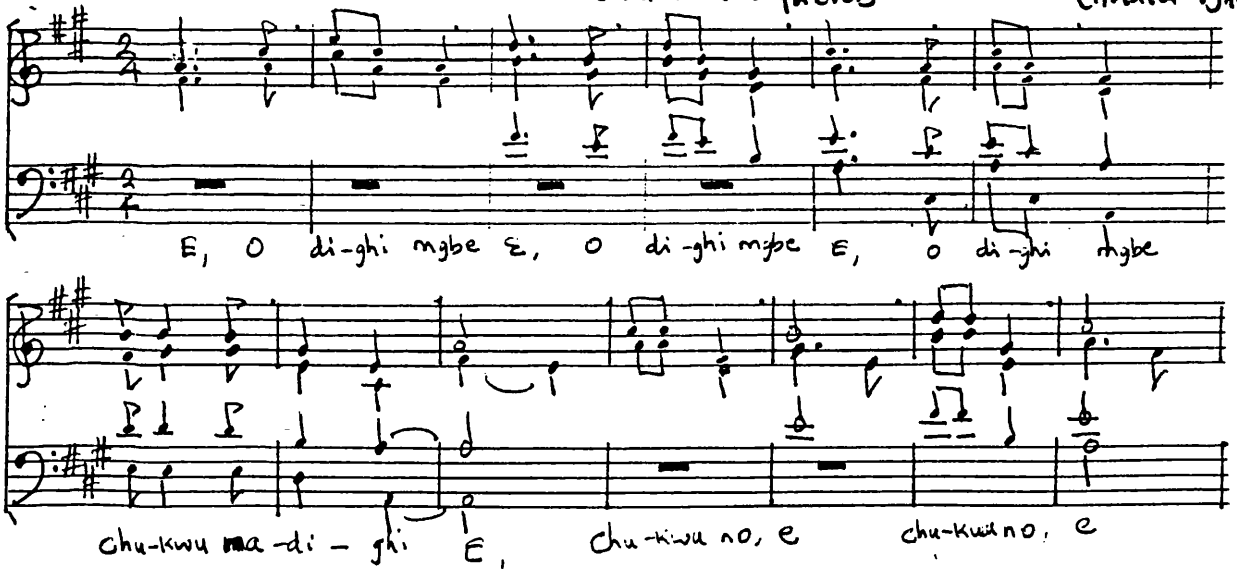
1ST DRUM (HIGH) FOR SONGS IN $\frac{2}{4}$ AND $\frac{4}{4}$ TIME



Ex·12 Rue ọle mgbe (until when, O God) I: Harcourt Whyte (notated by A. Achinivu)



Ex·13 Chukwu Nọ Rue Ebighị Ebi (God remains forever) I: Harcourt Whyte (notated by A. Achinivu).

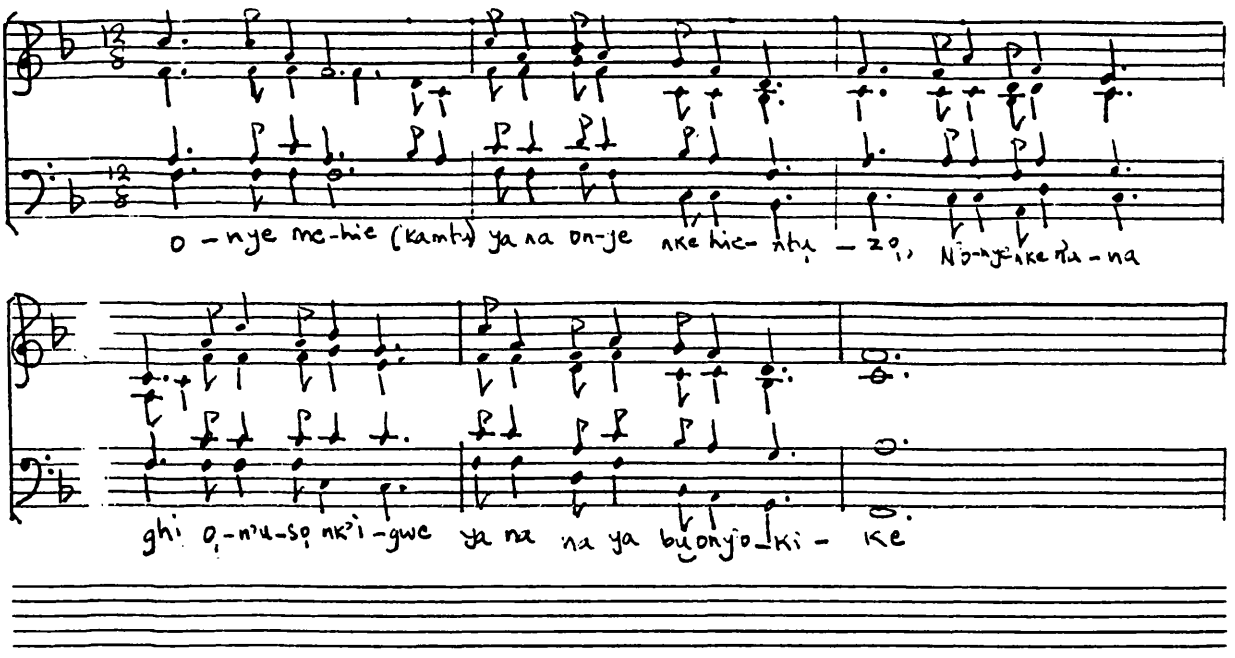


Ex. 14a

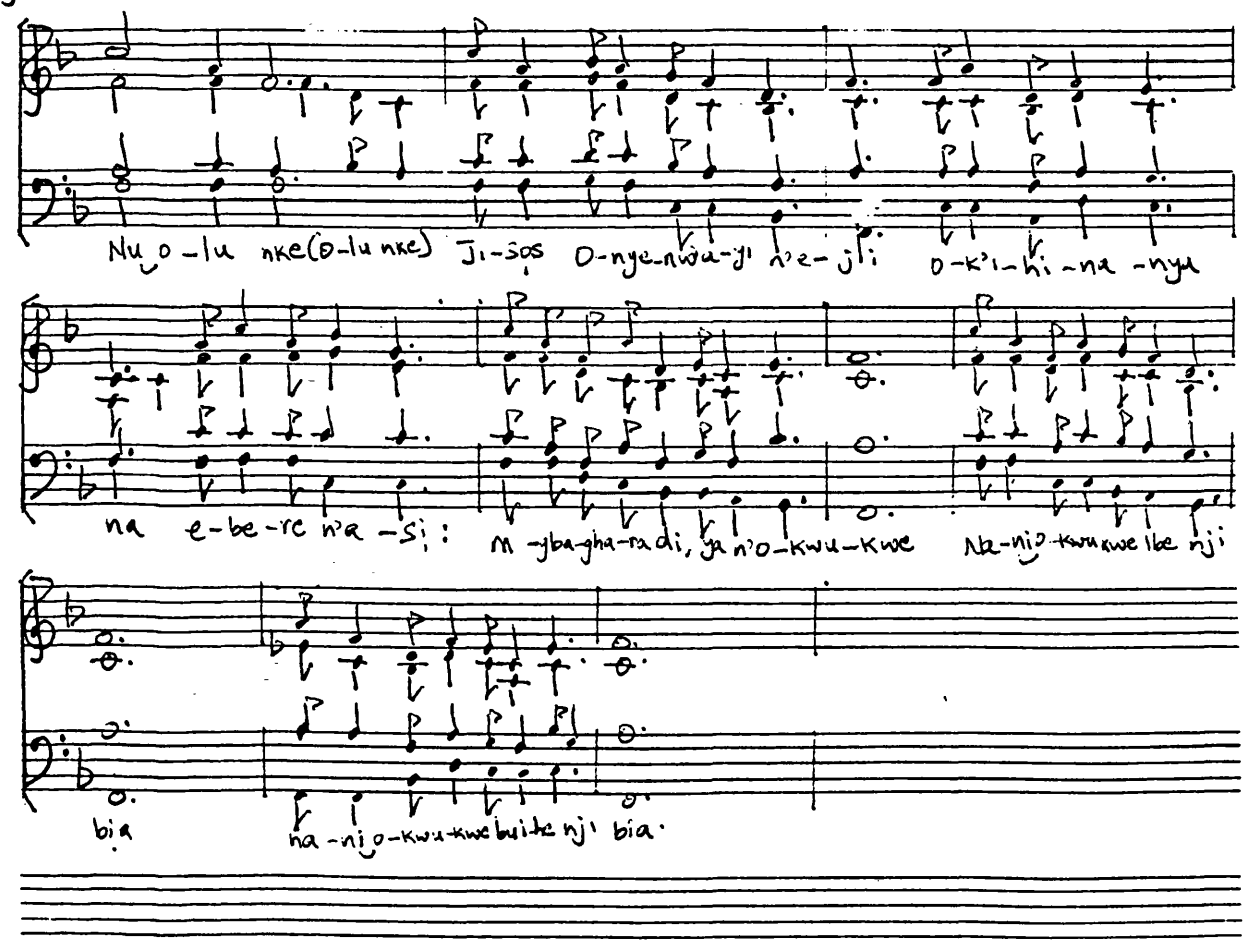
Onye Merie

I. Harcourt Whyte
(noted by A. Achinivu)

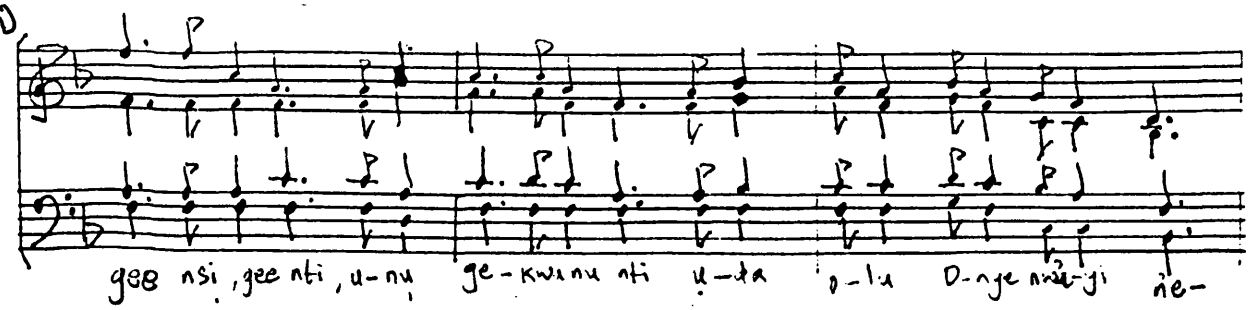
i)



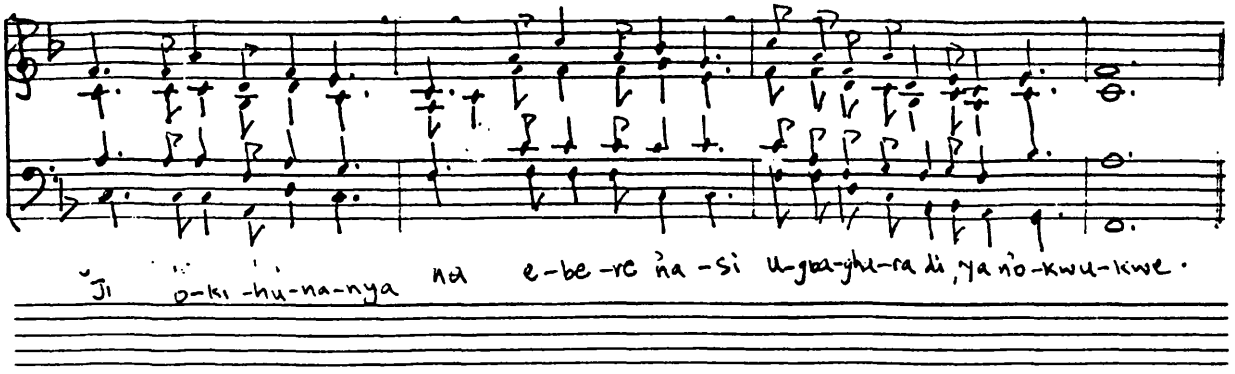
ii)



iii)

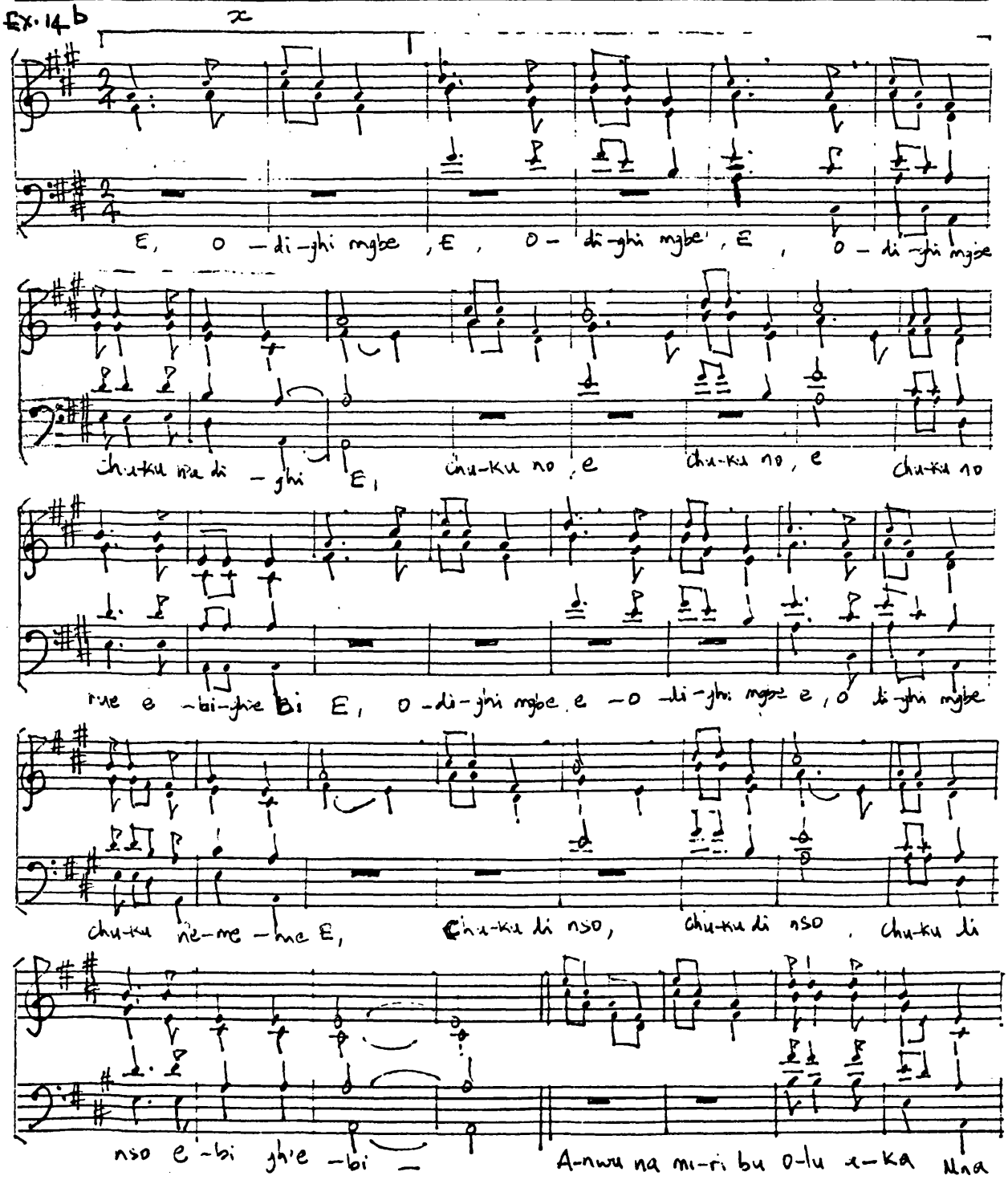


Ex. 14a contd.

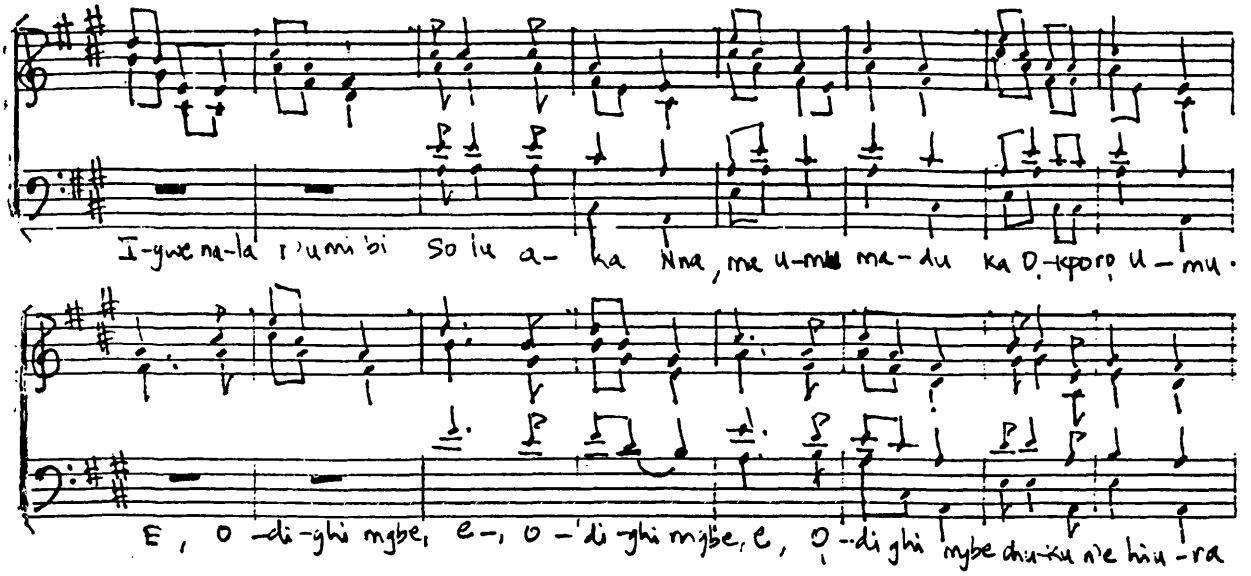


"Chukwu No, Rue Ebigh'ebi" (God remains for ever) T: Harcourt Whyte (notated by A. Achinivu).

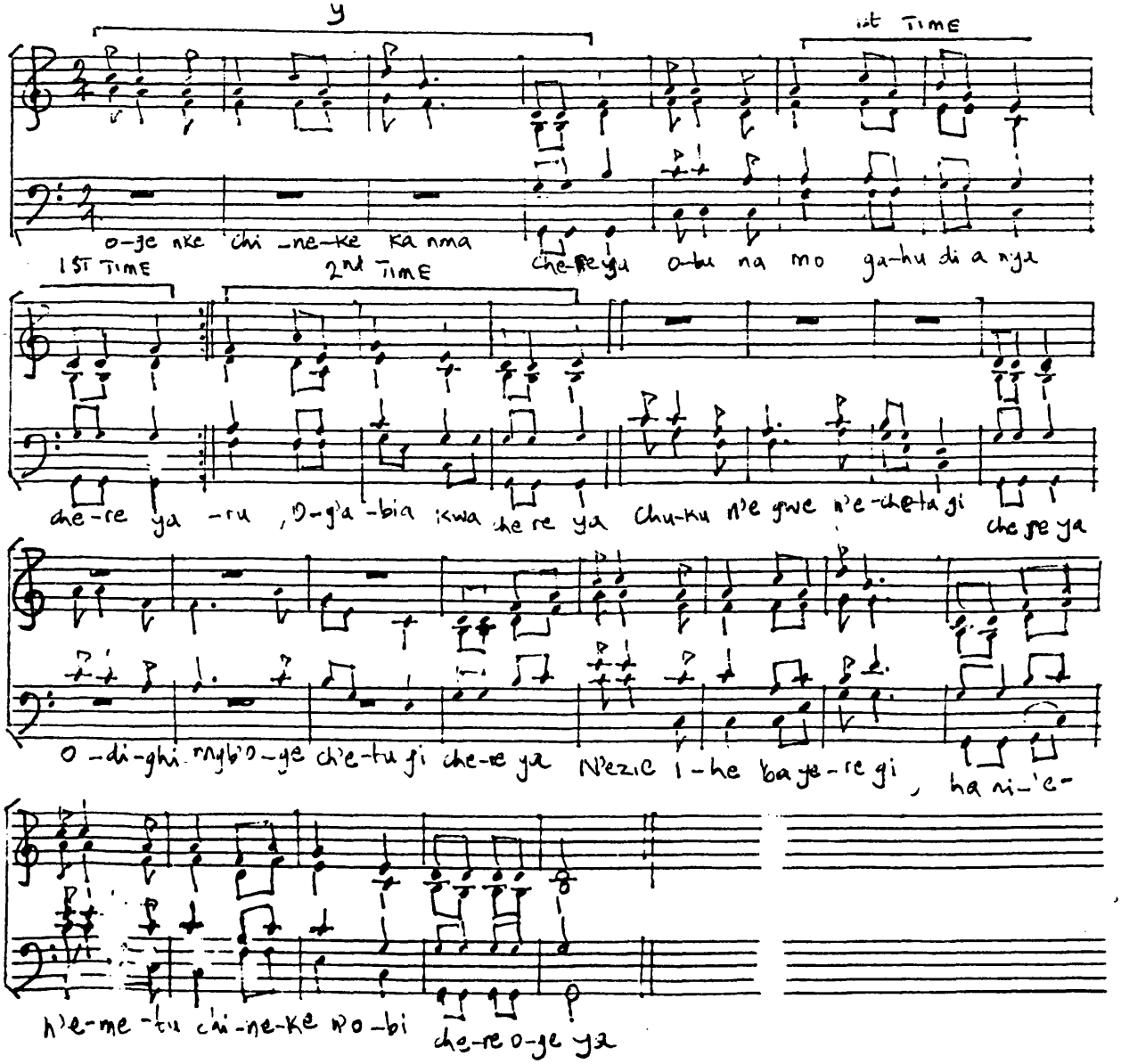
Ex. 14b



Ex. 14b contd.



Ex. 14 C. Chere oge ya (Await His time) I. Harcourt Whyte (notated by A. Achimuru).



Ex. 15

CHORAL FDH LIBRARY

2 *Price 6d.*

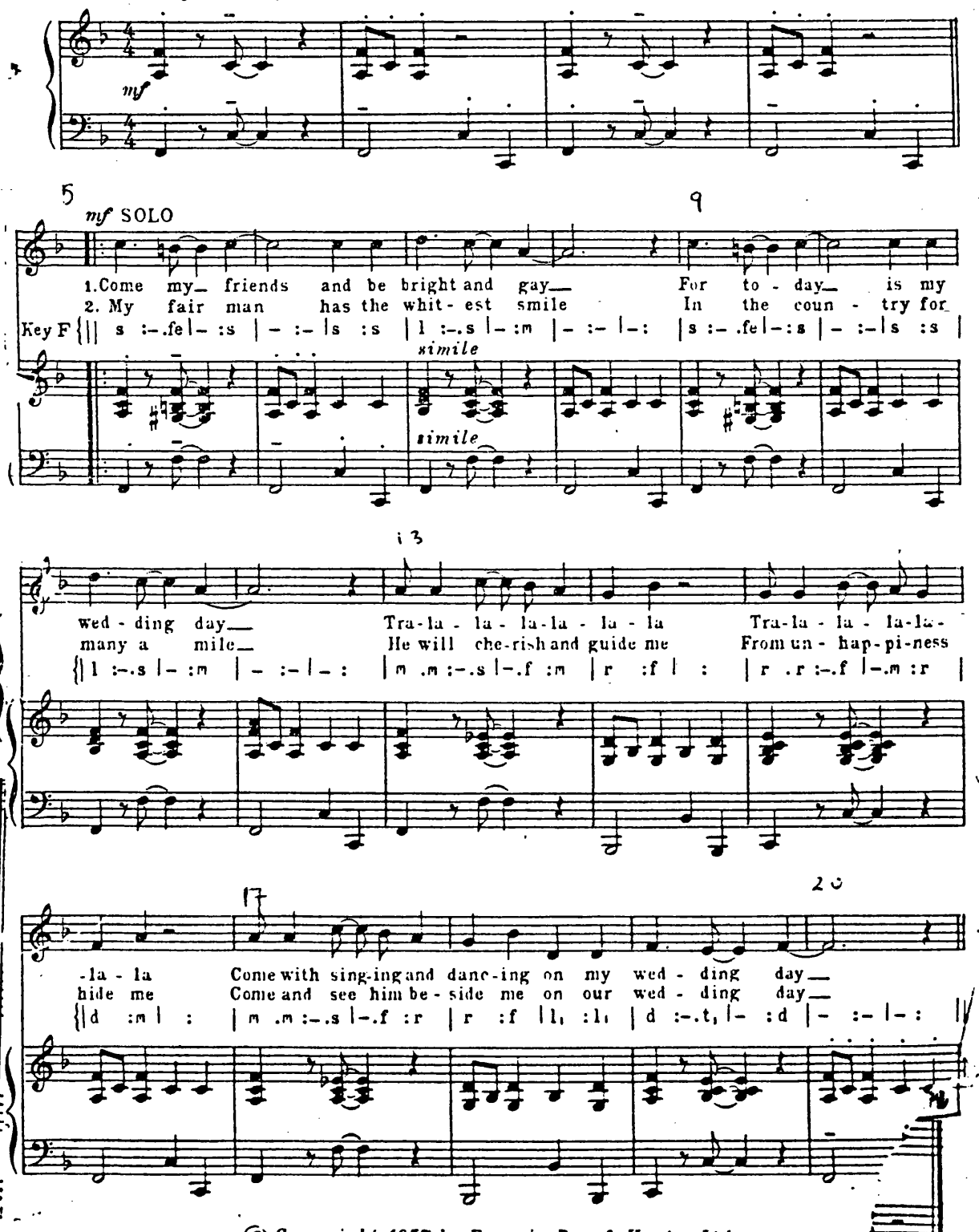
The Wedding-Song

S. S. A.

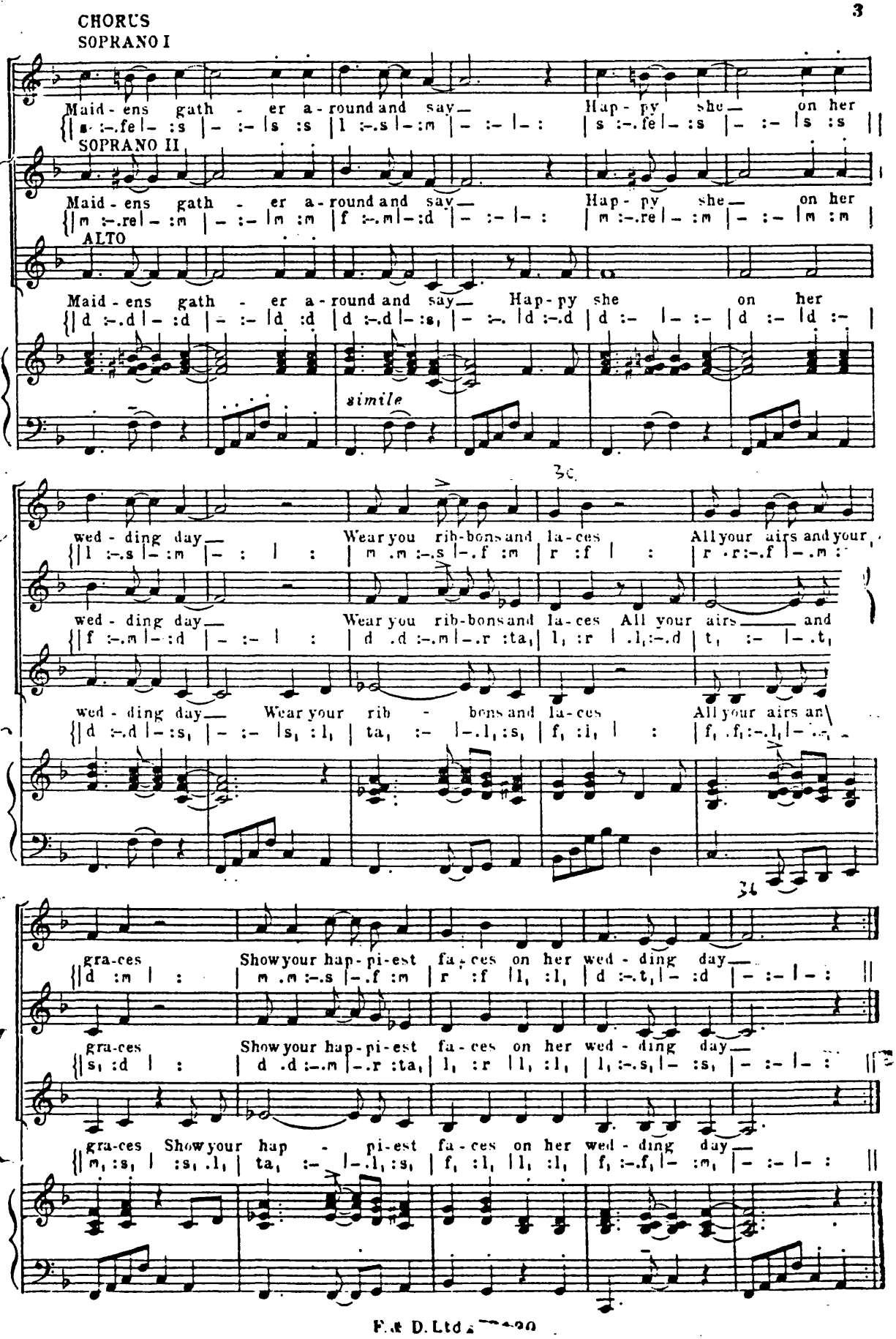
Words by
E. FIELDING KIRK

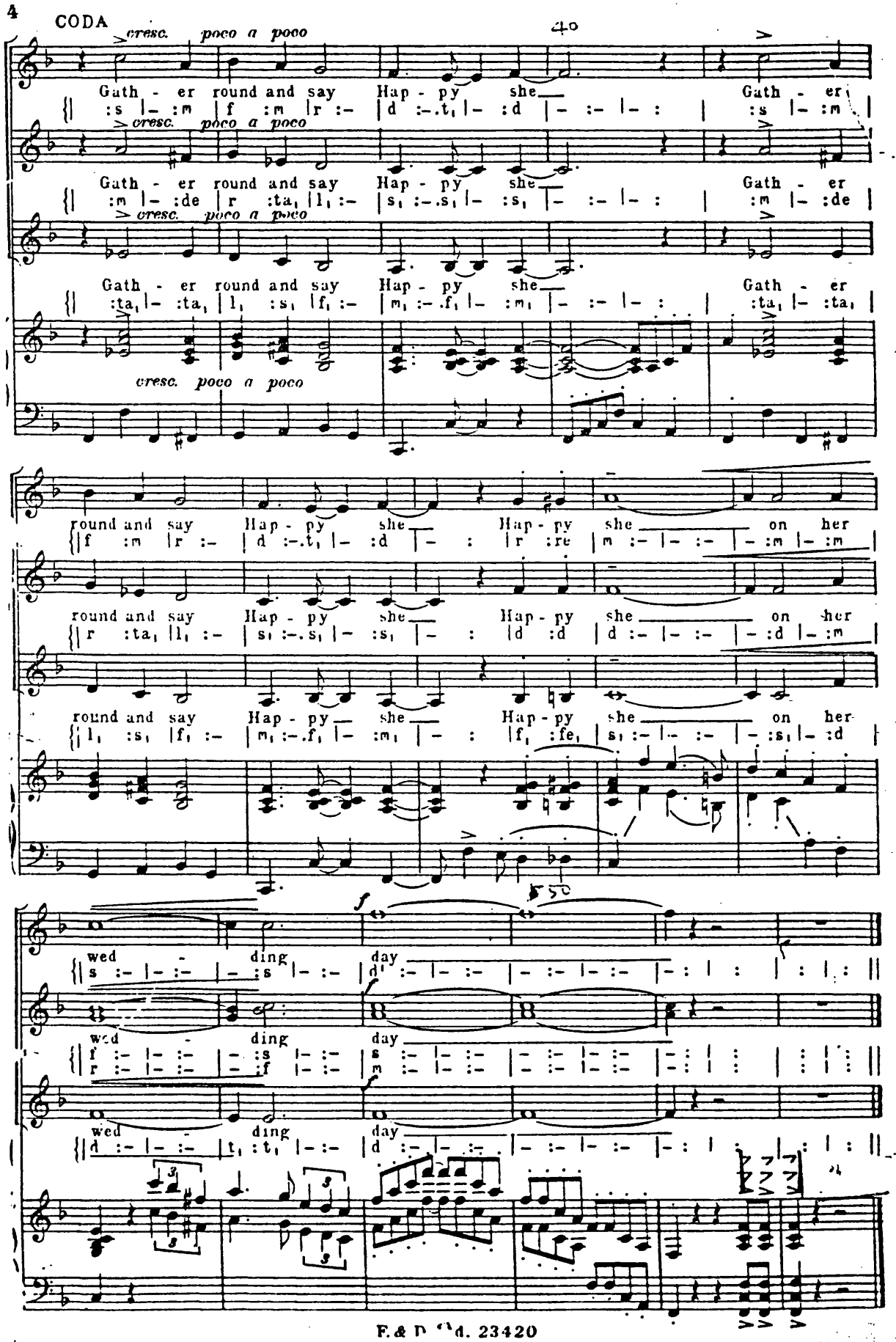
Music by
FELA SOWANDE

Lively and rhythmical



© Copyright 1957, by Francis, Day & Hunter, Ltd.


CHORUS
SOPRANO I
Maid - ens gath - er a - round and say— Hap - py she— on her
SOPRANO II
Maid - ens gath - er a - round and say— Hap - py she— on her
ALTO
Maid - ens gath - er a - round and say— Hap - py she on her
simile
wed - ding day— Wear you rib-bons and la - ces All your airs and your
wed - ding day— Wear you rib-bons and la - ces All your airs and
wed - ding day— Wear your rib - bons and la - ces All your airs an
gra-ces Show your hap - pi-est fa - ces on her wed - ding day—
gra-ces Show your hap - pi-est fa - ces on her wed - ding day—
gra-ces Show your hap - pi-est fa - ces on her wed - ding day—

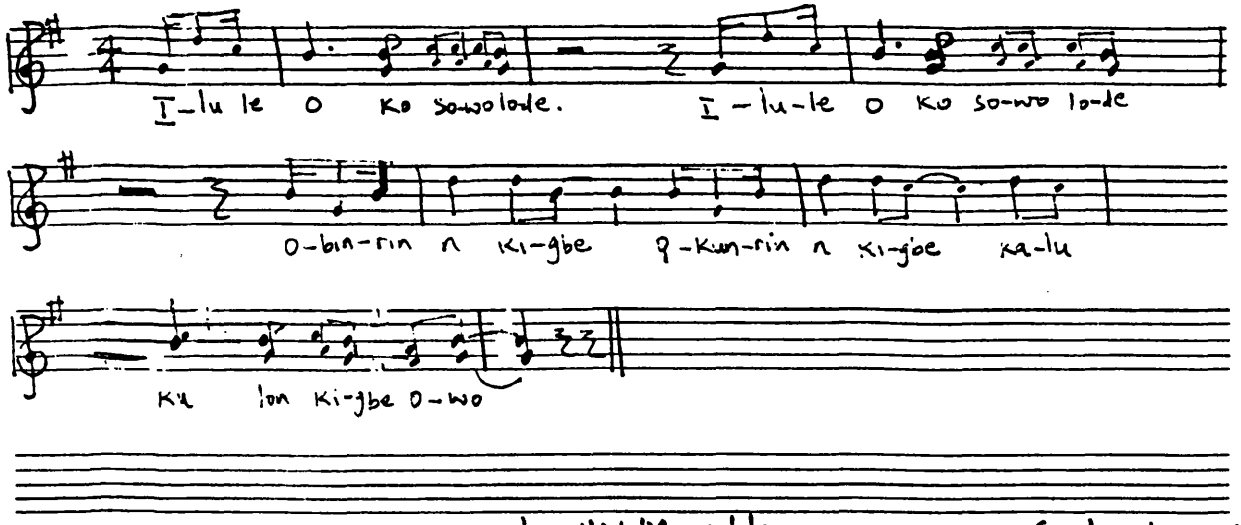

4
CODA
cresc. poco a poco
40
Gath - er round and say Hap - py she Gath - er
cresc. poco a poco
Gath - er round and say Hap - py she Gath - er
cresc. poco a poco
Gath - er round and say Hap - py she Gath - er
cresc. poco a poco
round and say Hap - py she Hap - py she on her
round and say Hap - py she Hap - py she on her
round and say Hap - py she Hap - py she on her
50
wed - ding day
wed - ding day
wed - ding day

Ex. 16a

moderately Fast

Ko Sowo lode (Austere times)

Victor Olaiya

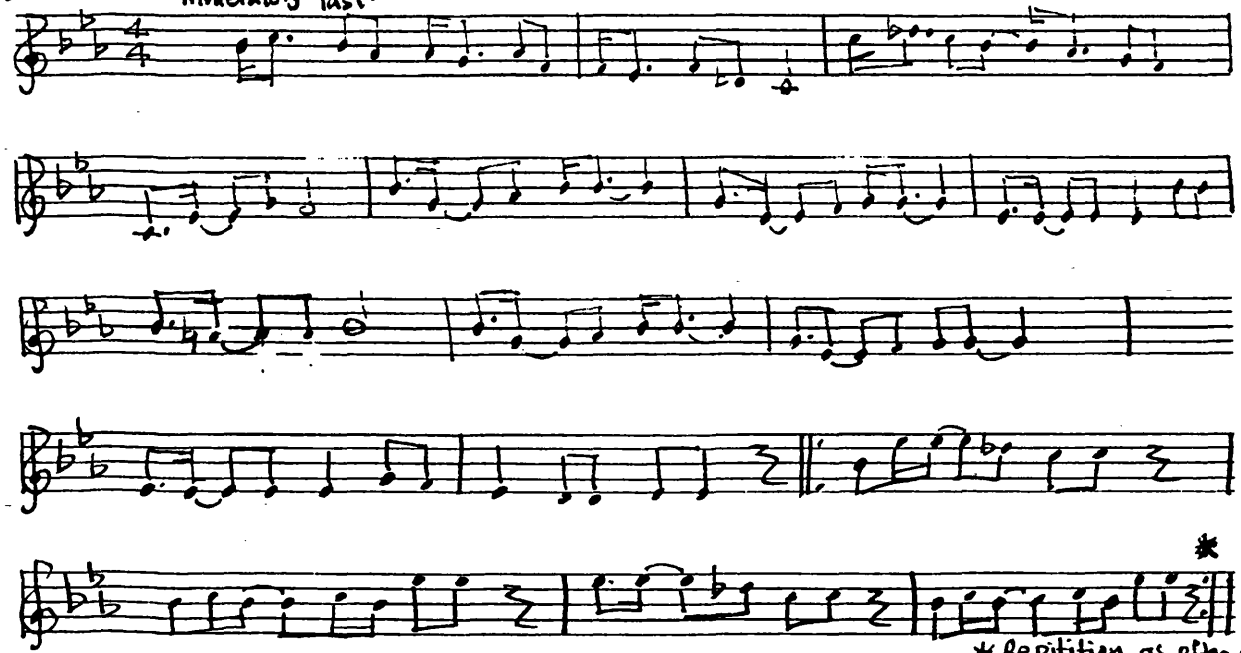


A popular Highlife melody

Supplied by O. Ndubuisi.

Ex. 16b

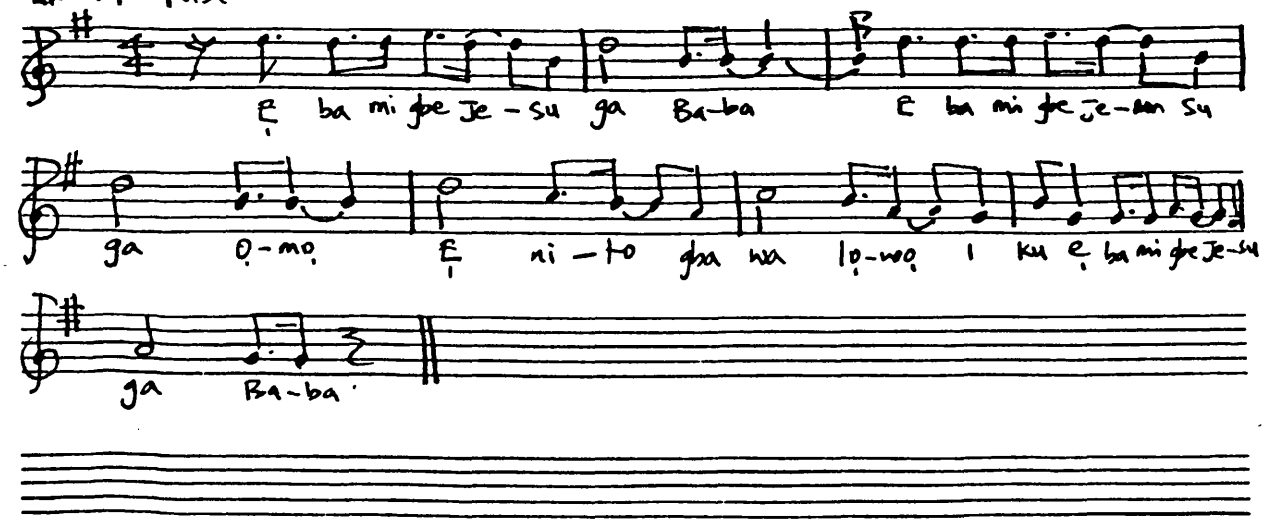
moderately fast.



*Repitition as often as required.

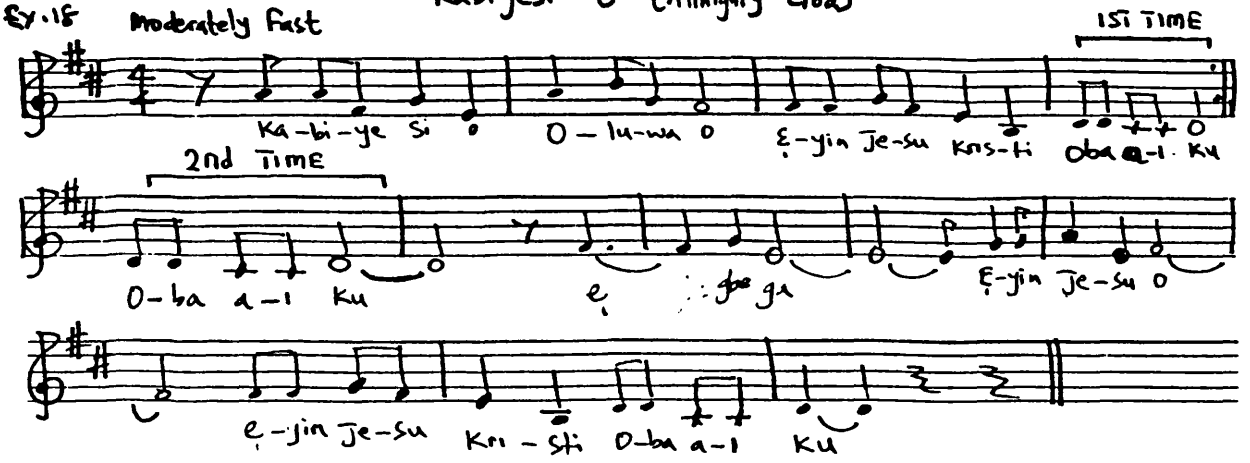
Ex. 17 Fast

Eba mi gbe Jesu ga (praise Jesus)



Kabiyesi O (Almighty God)

Ex. 18 Moderately Fast

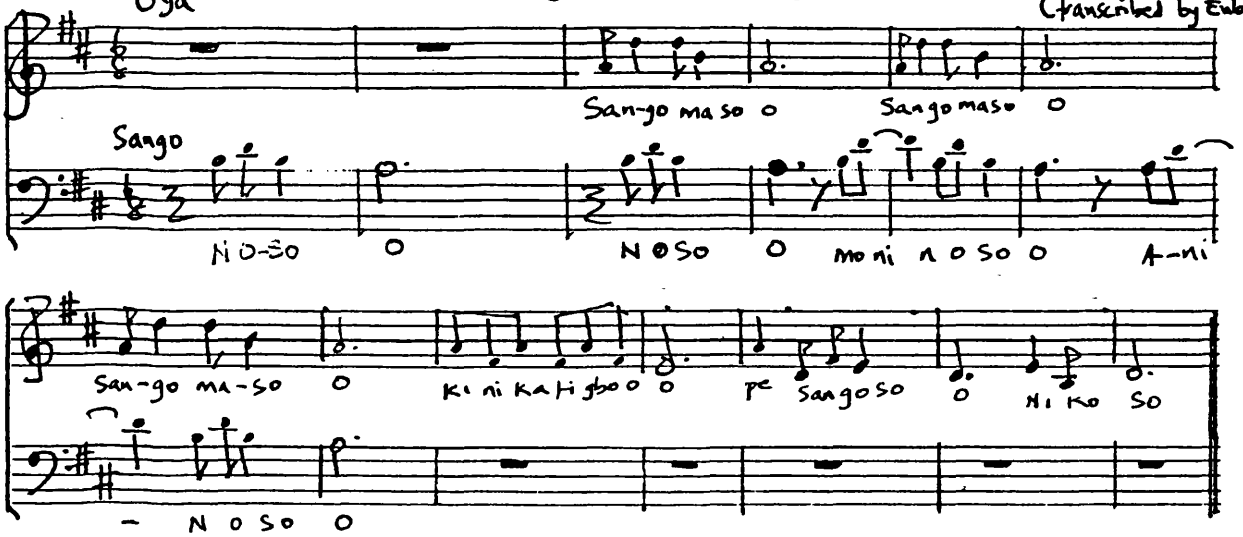


Ex. 19 Slow

Oya

Sango maso (Sango; do not hang) Duro Ladipo

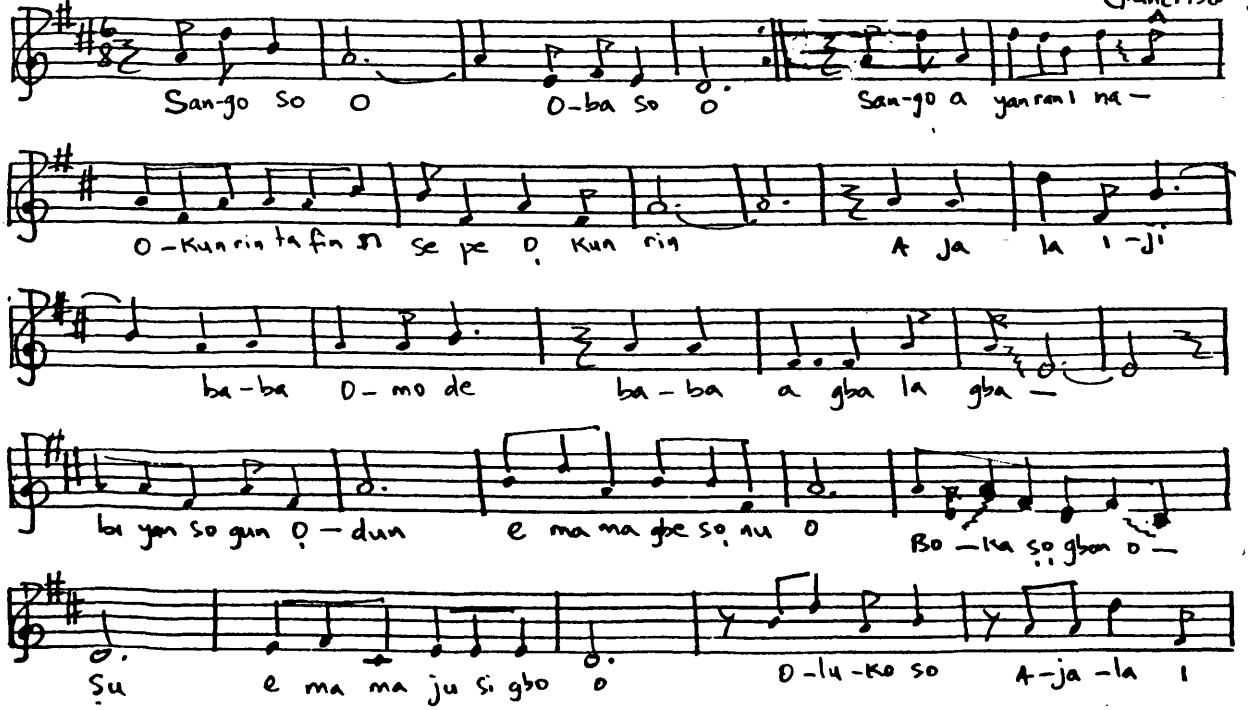
(Transcribed by Euba)



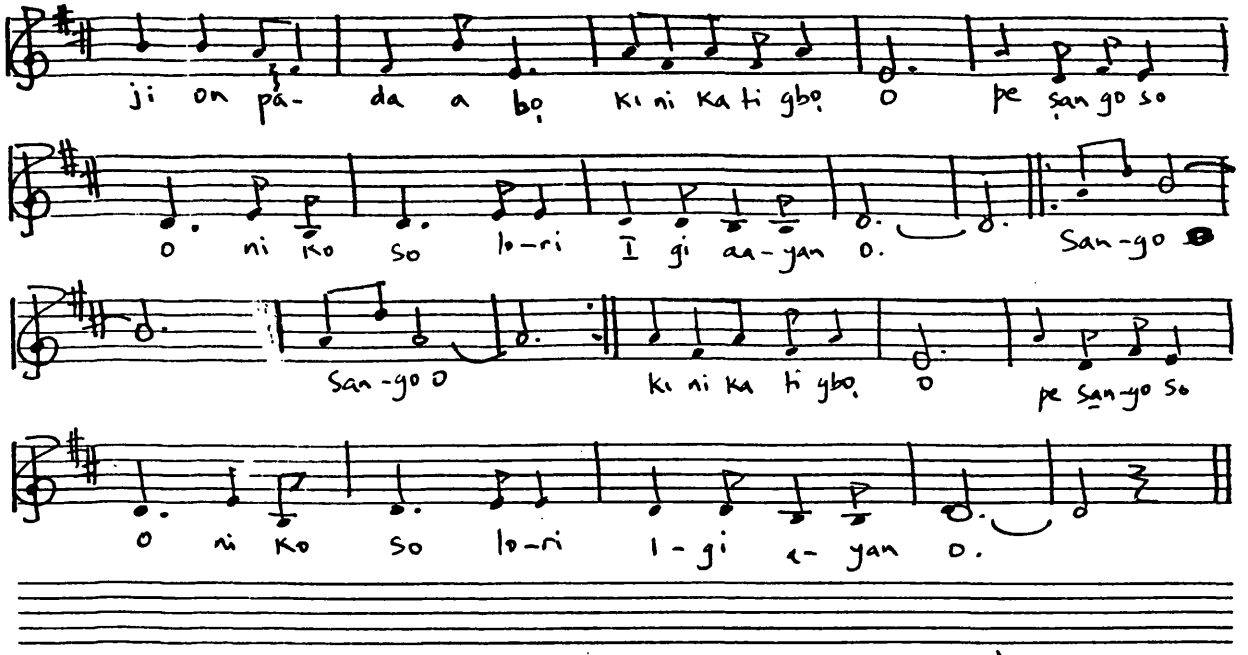
Ex. 20 Slow

Kini Kati gbọ (A lament on Sango's death) Duro Ladipo

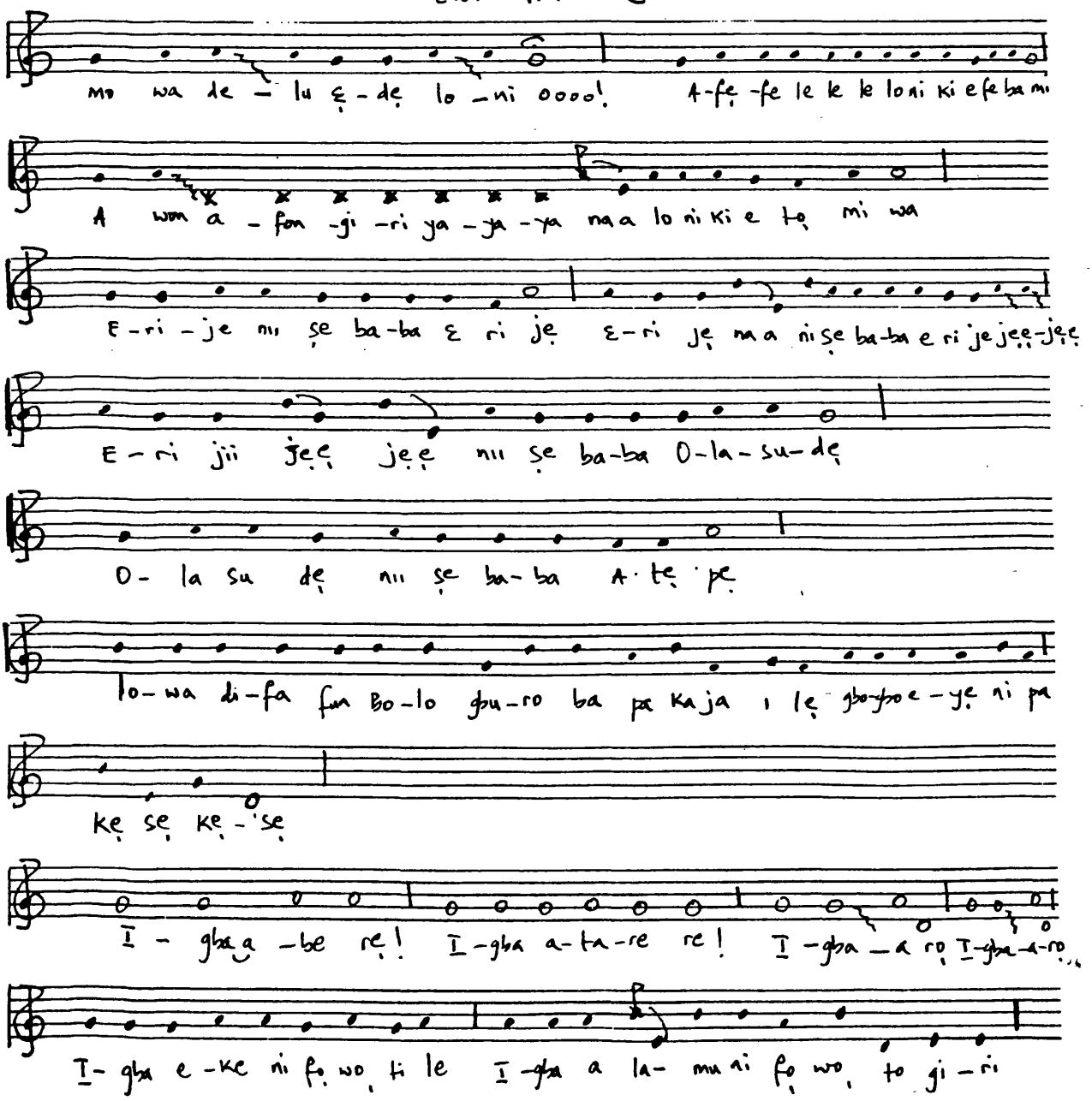
(Transcribed by Euba)



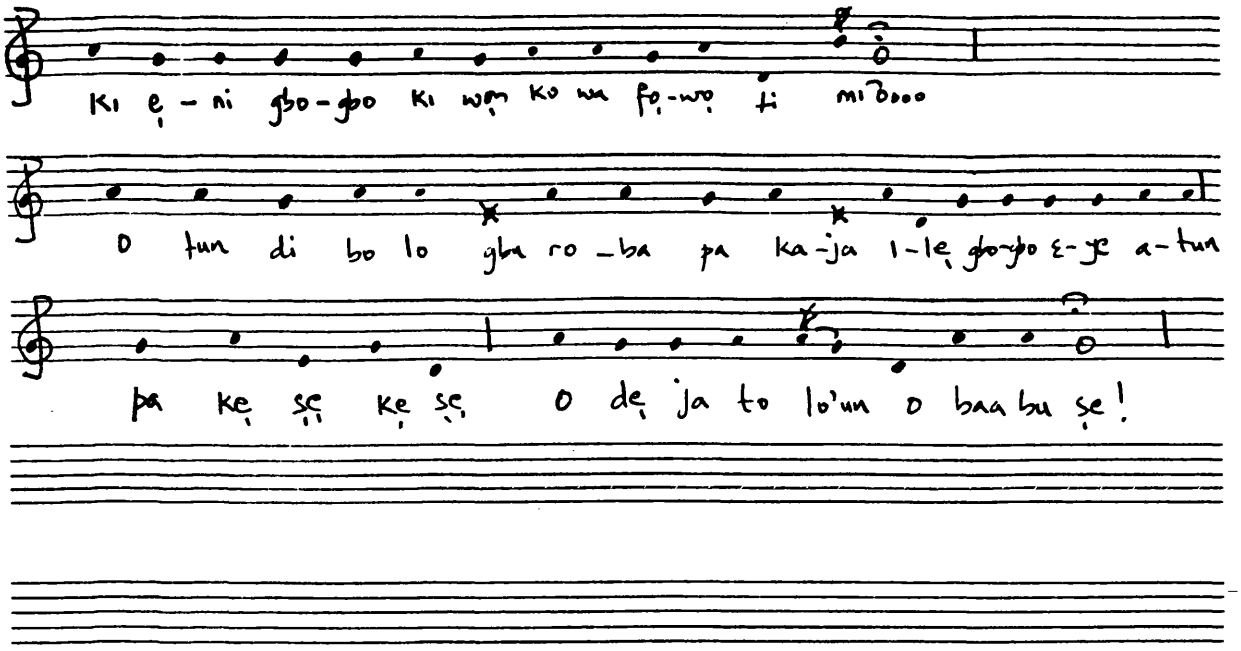
Ex. 20 contd.



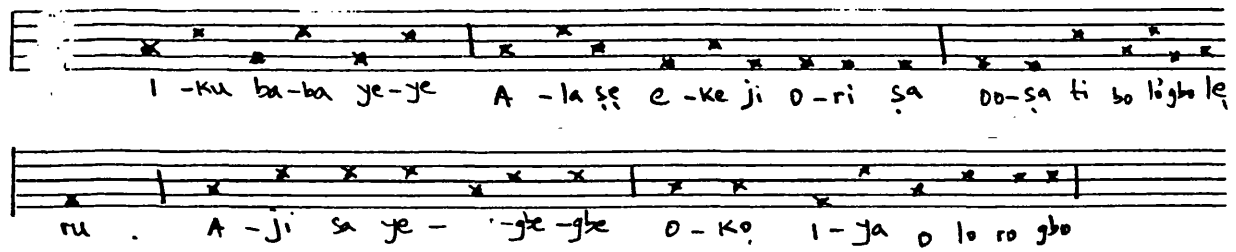
Ex. 21 Ɛwìi Timi (Timi's appeal).



Ex. 21 contd.



Ex. 22

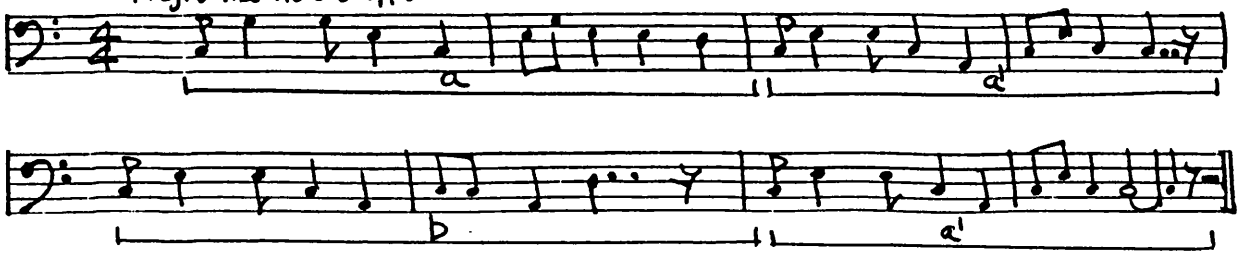


Music examples for chapter 6

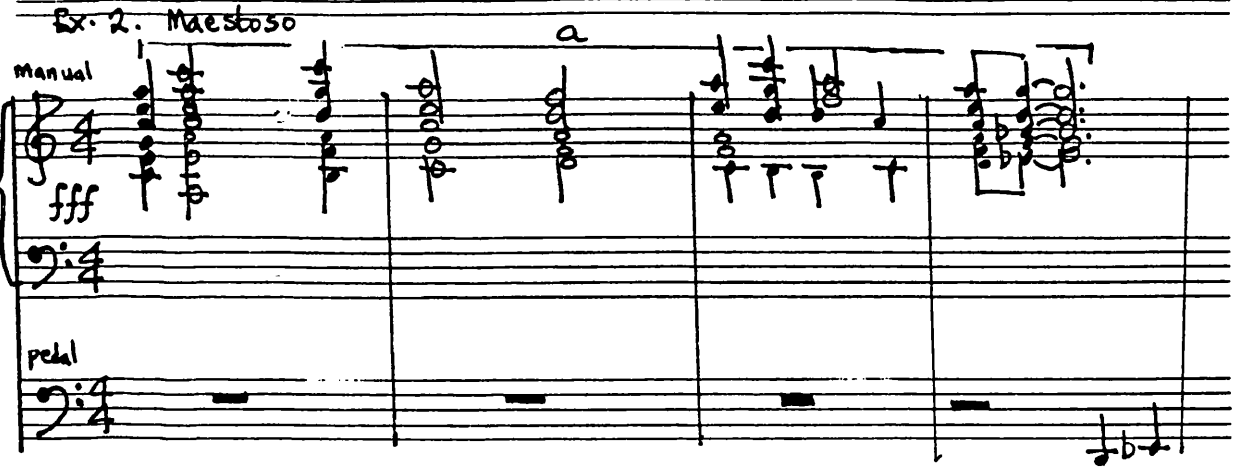
Ex. 1

DYIGIYIGI

Allegro ma non troppo

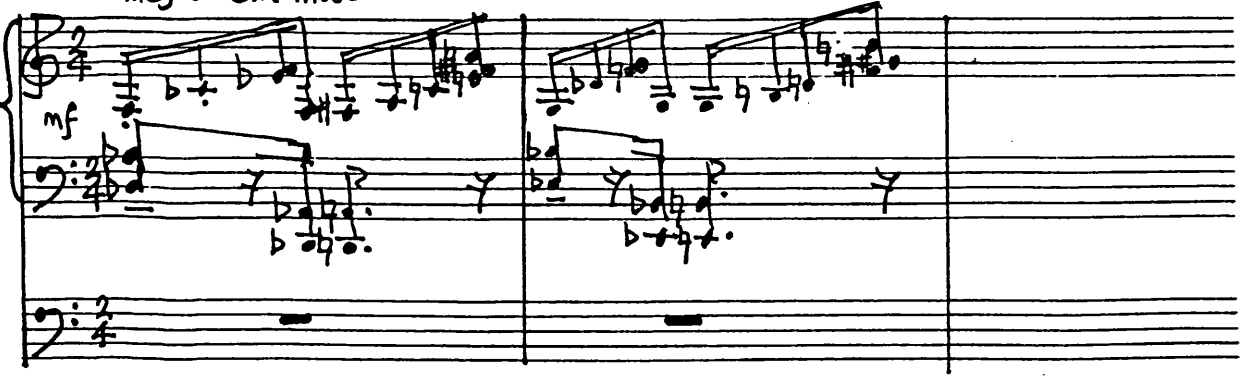


Ex. 2. Maestoso



Ex. 3

Allegro Con moto



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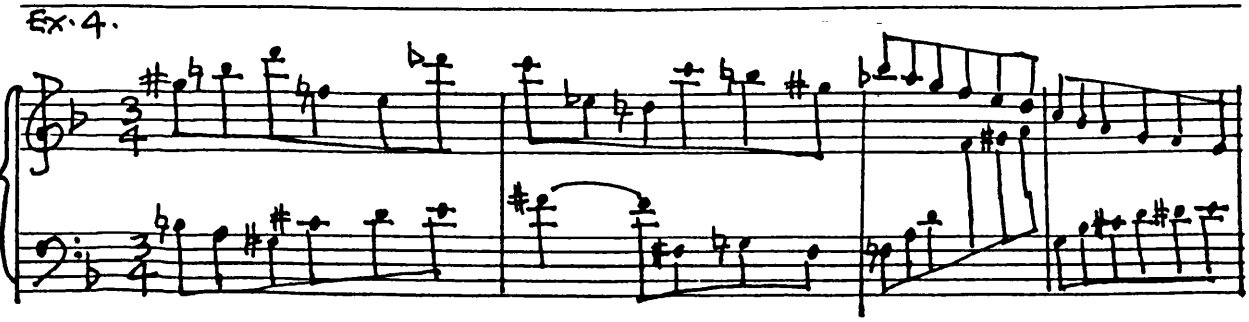

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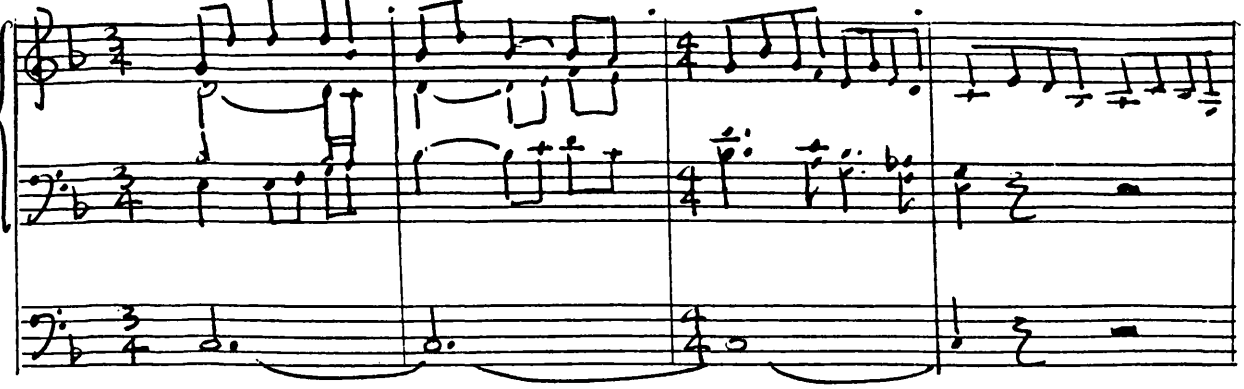

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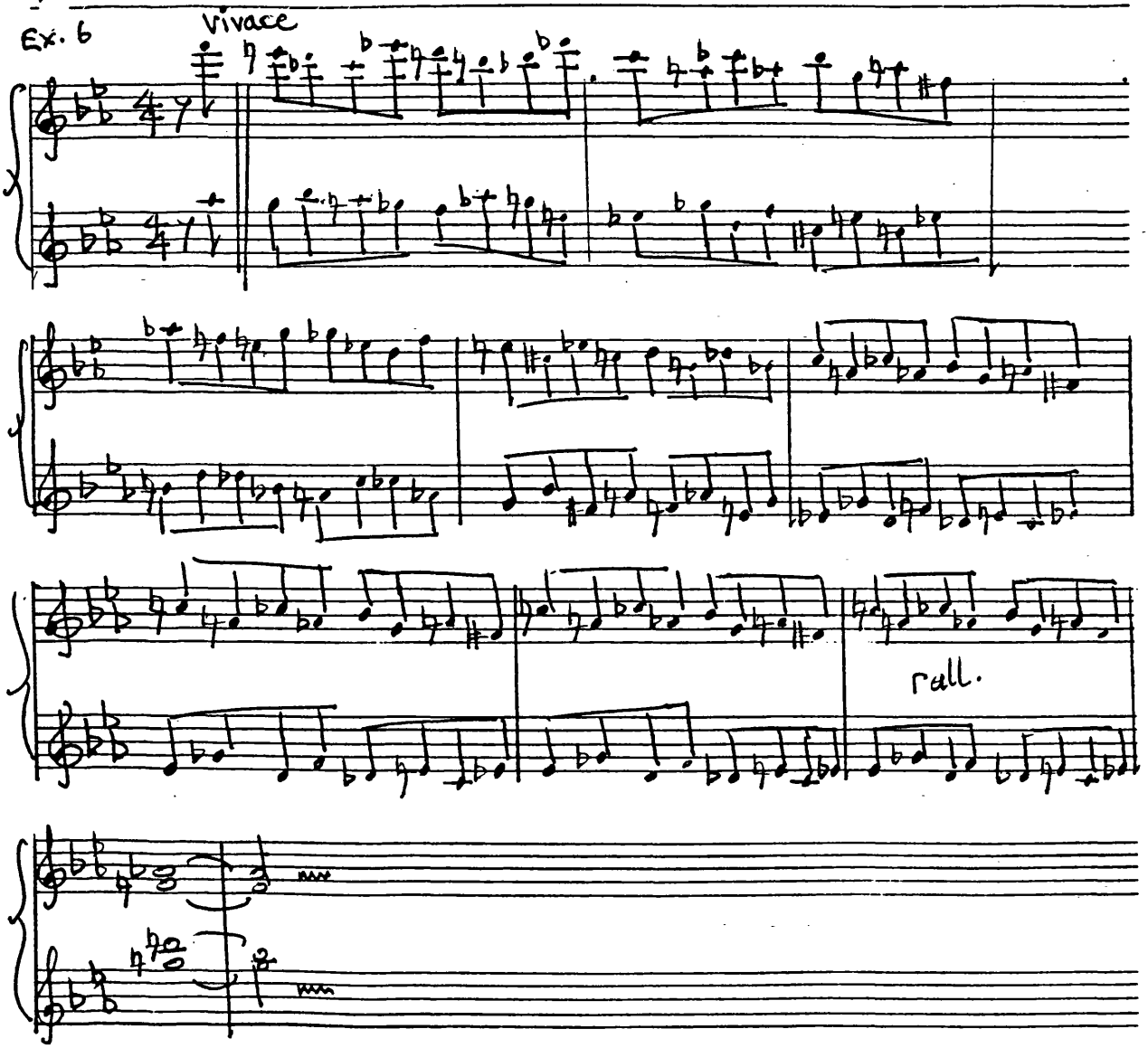

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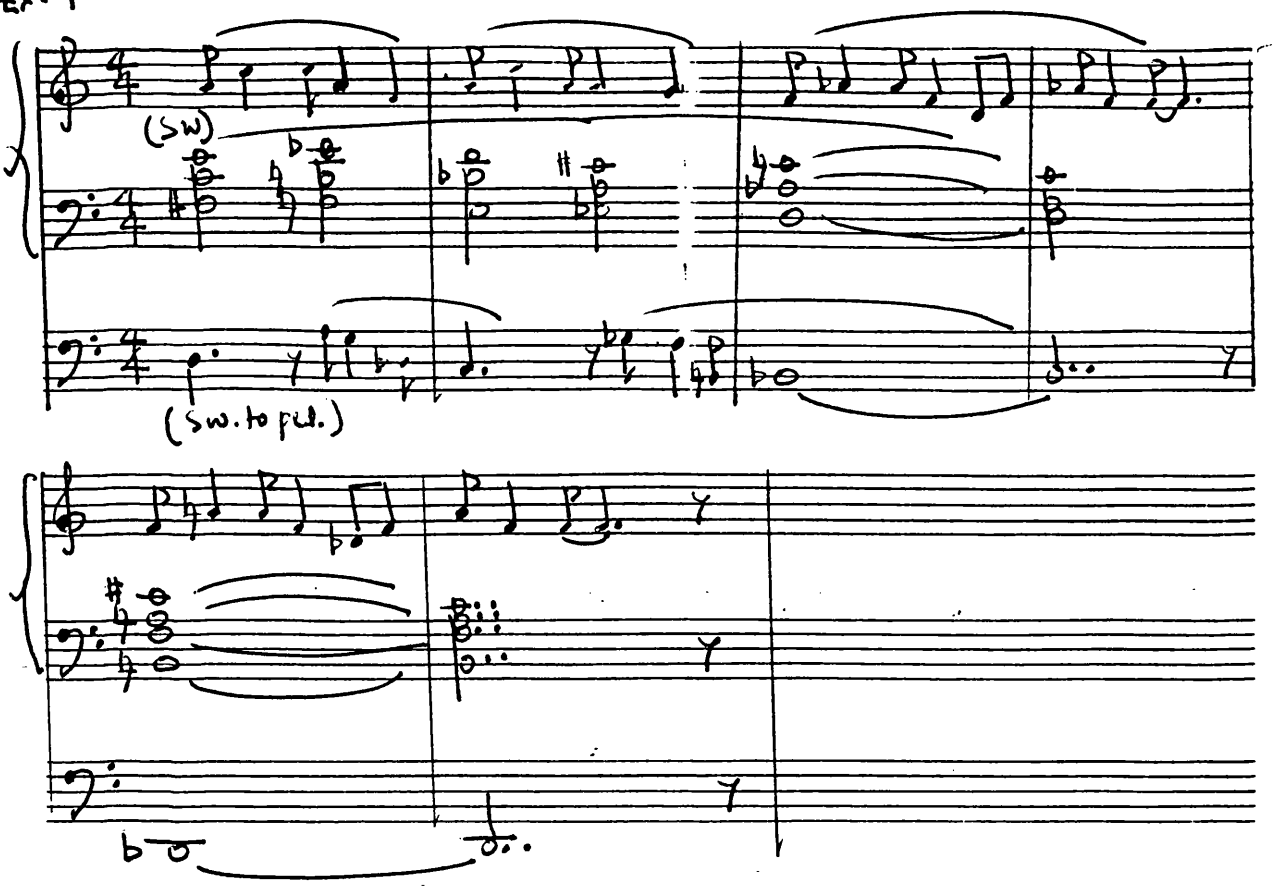

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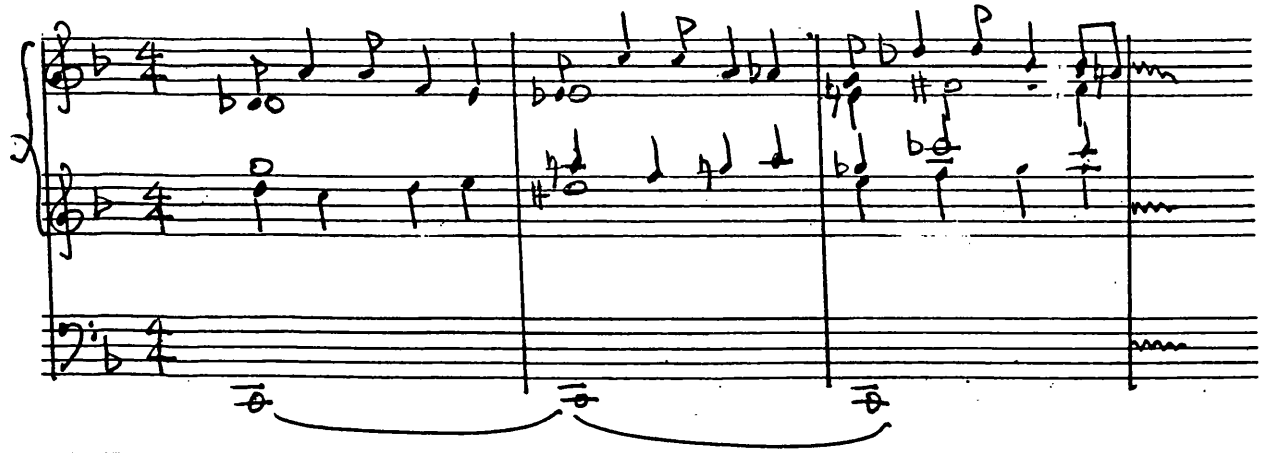

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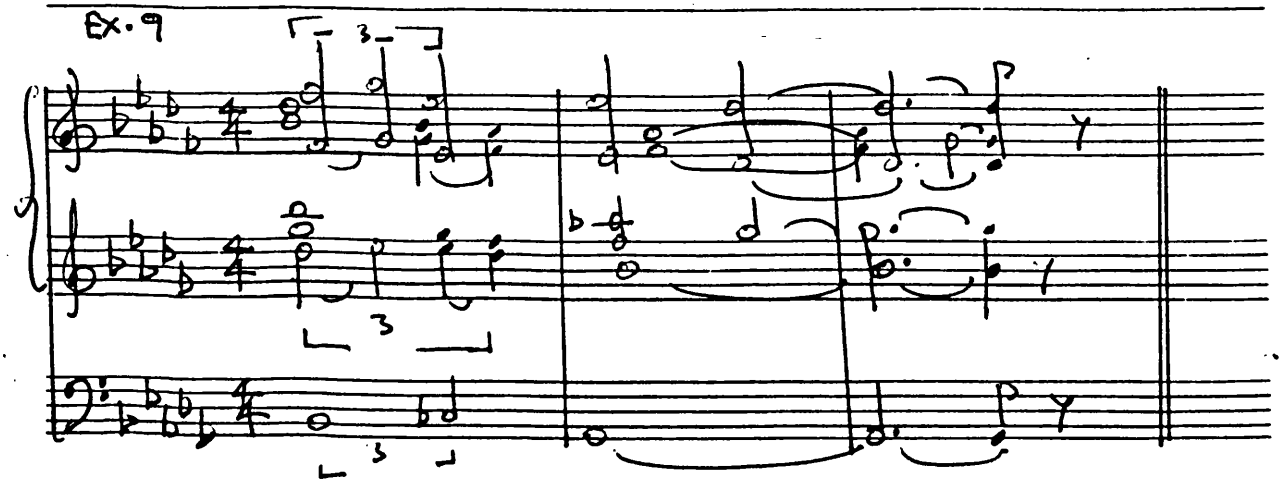
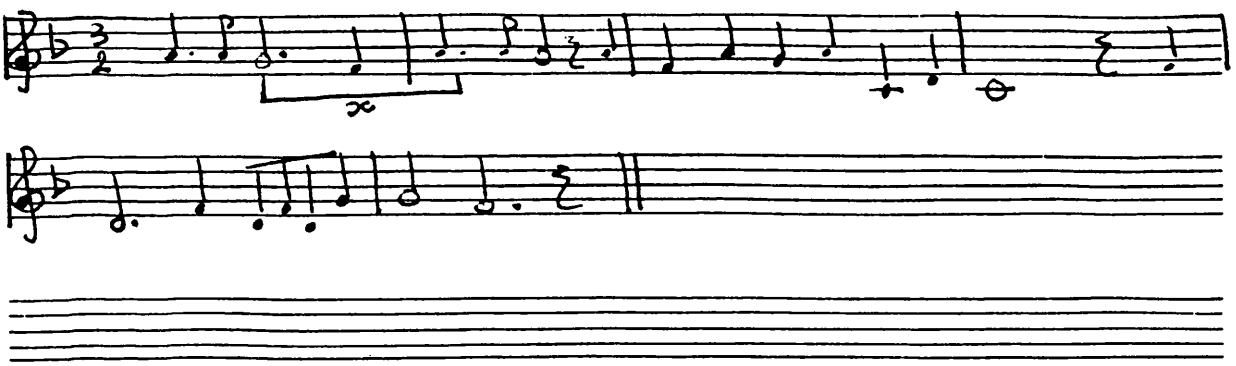
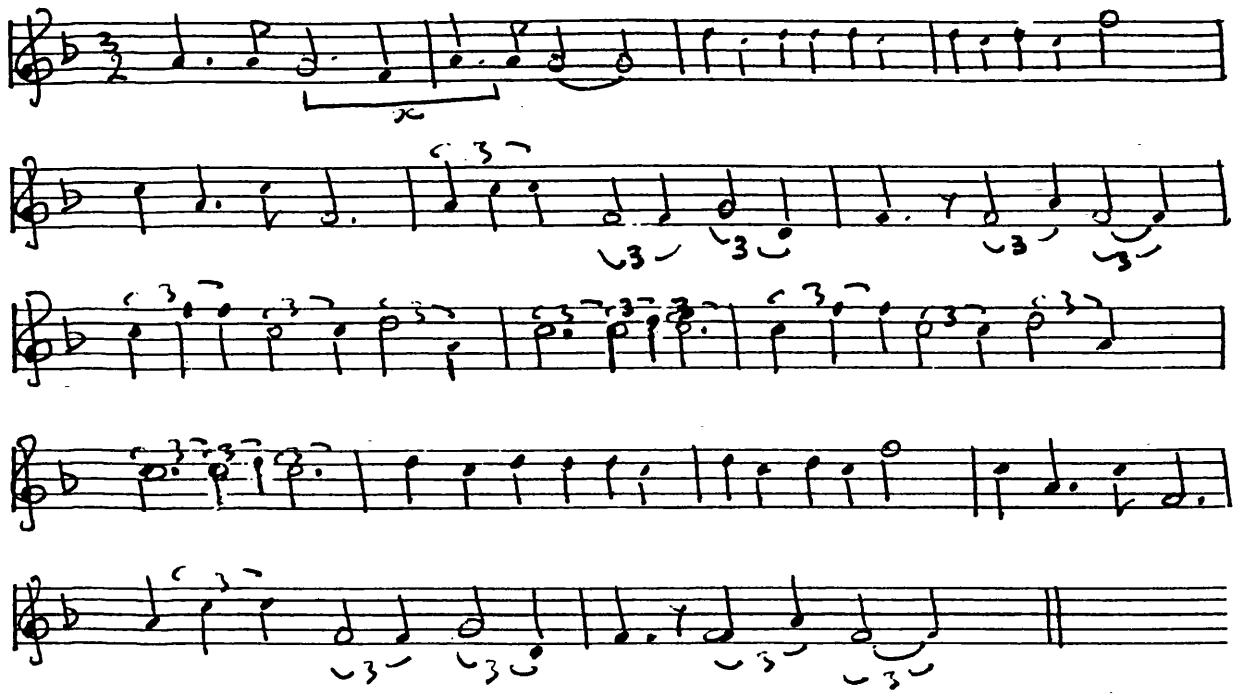


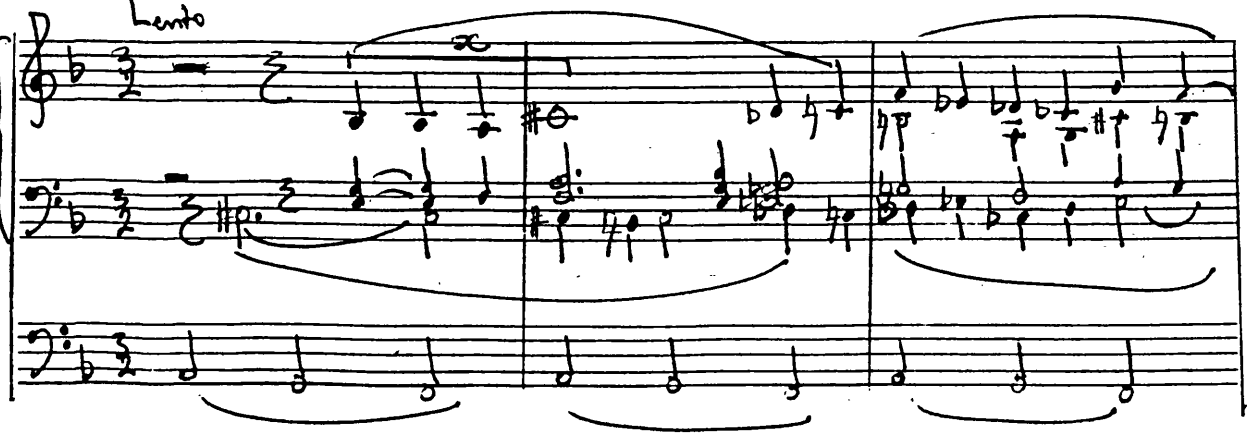
Ex. 10 a moderato



Ex. 10 b moderato

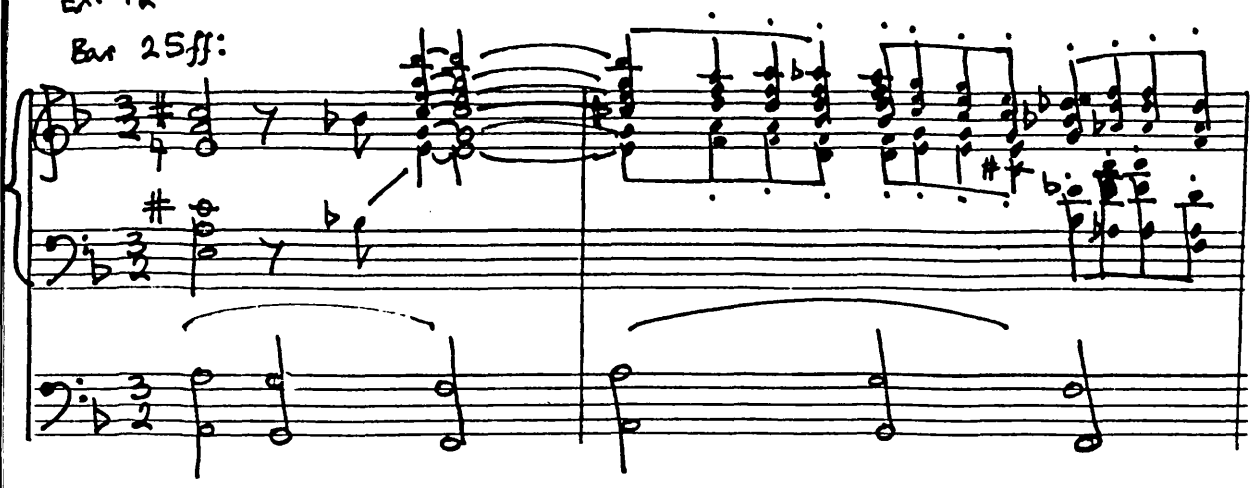


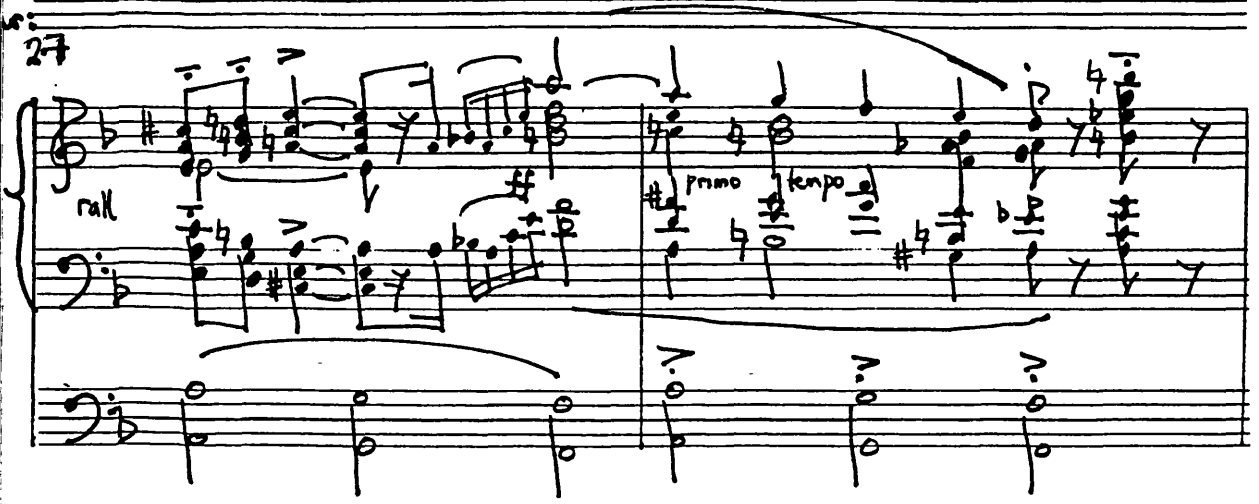
Ex. 11 Lento

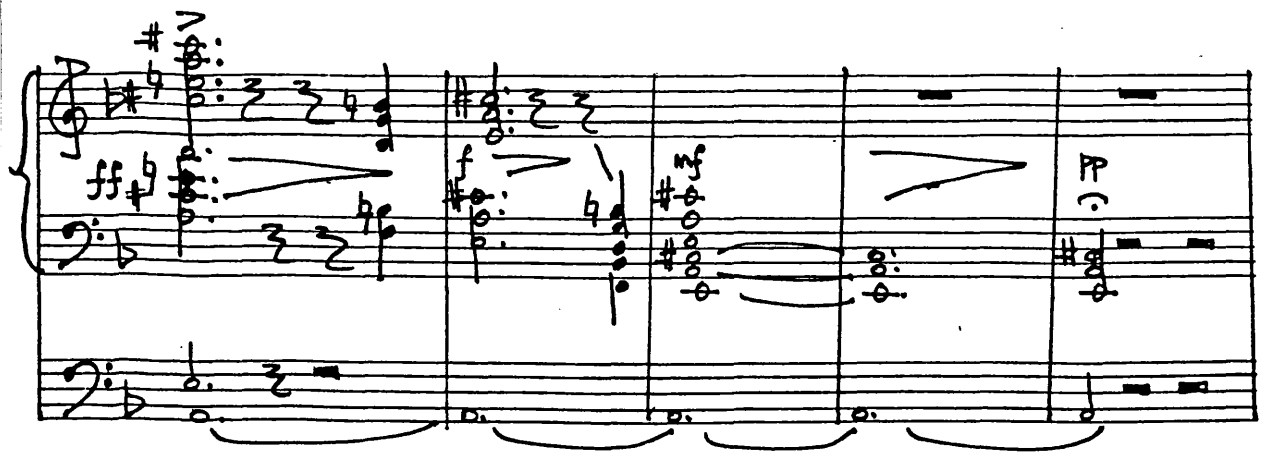


Ex. 12

Bar 25ff:

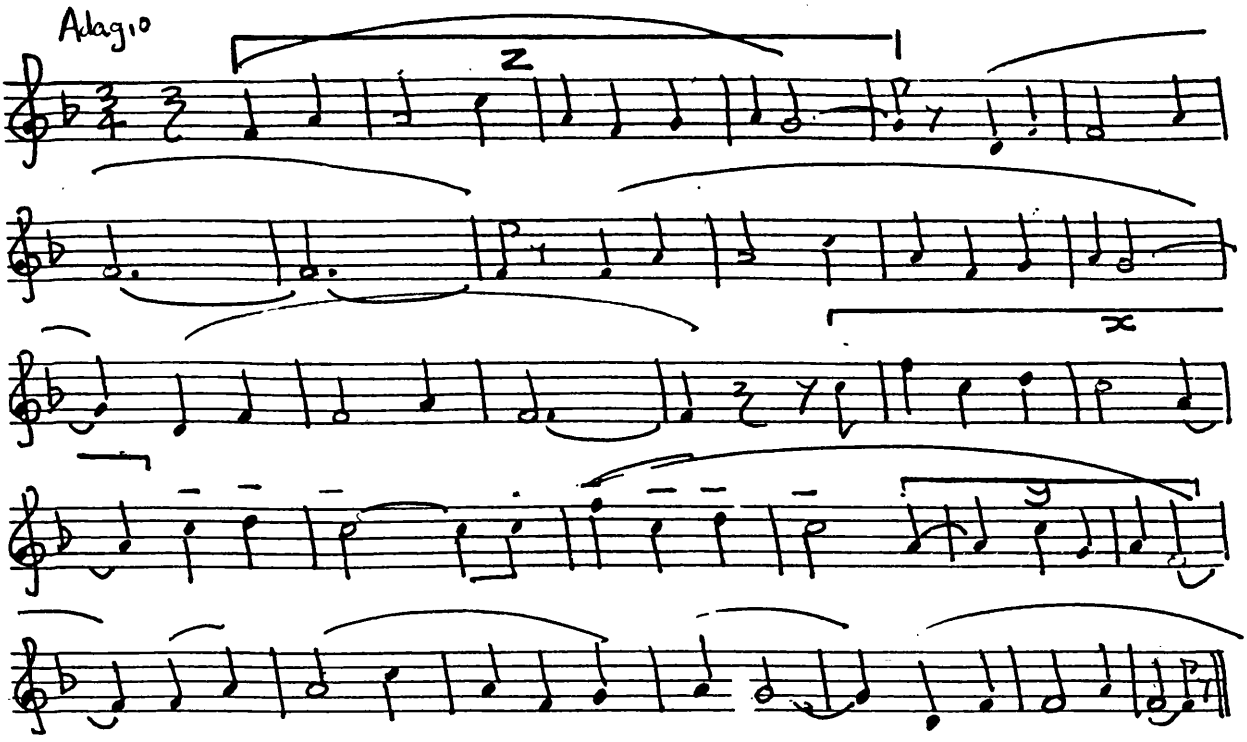






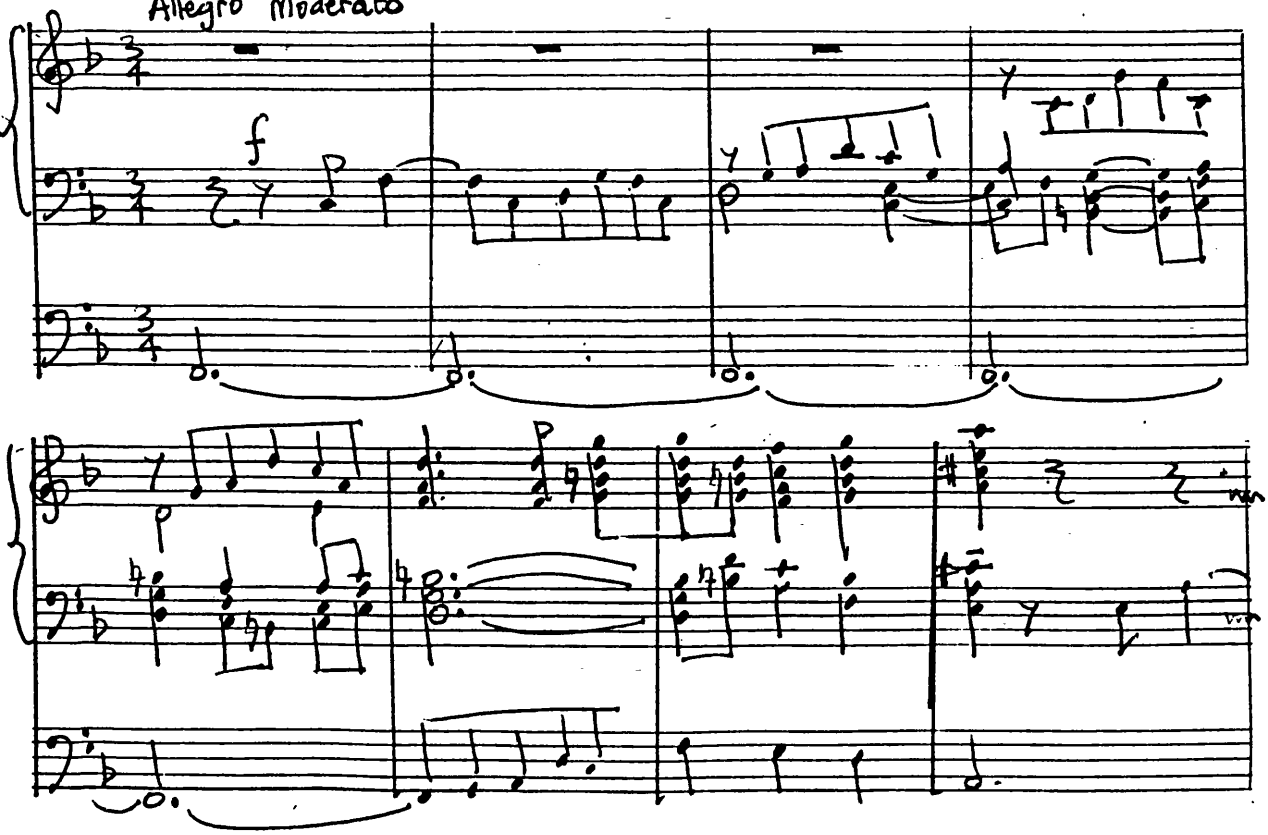
Ex. 13

Adagio

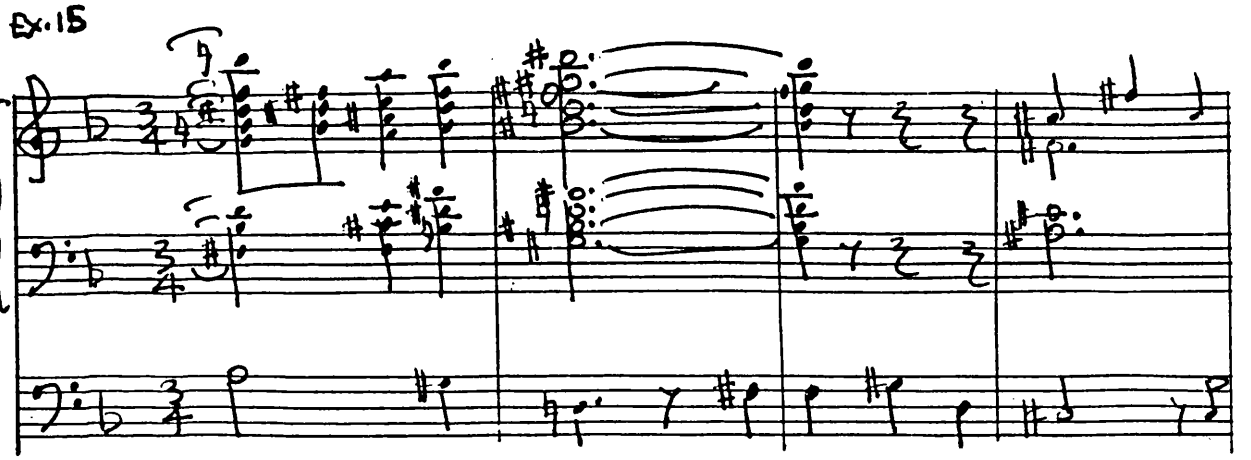


Ex. 14

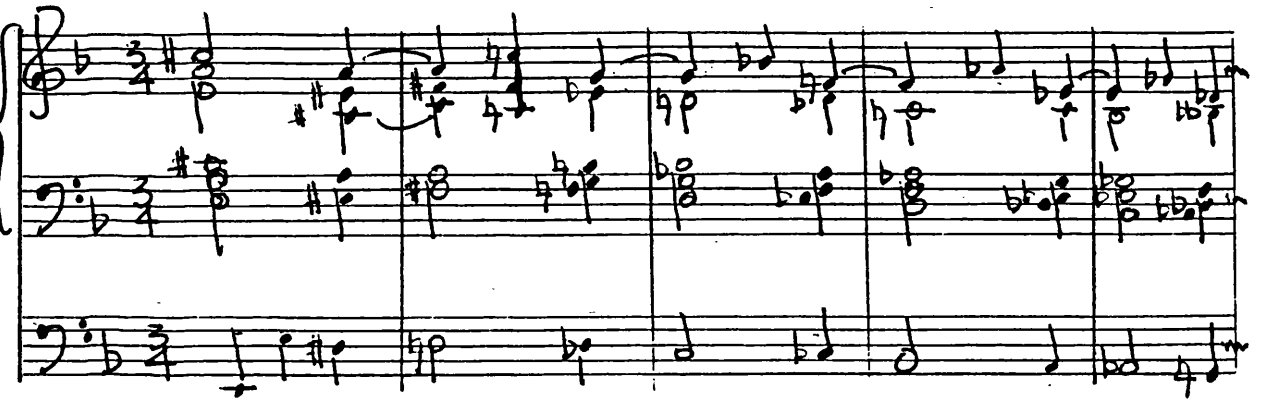
Allegro Moderato



Ex. 15



Ex. 16



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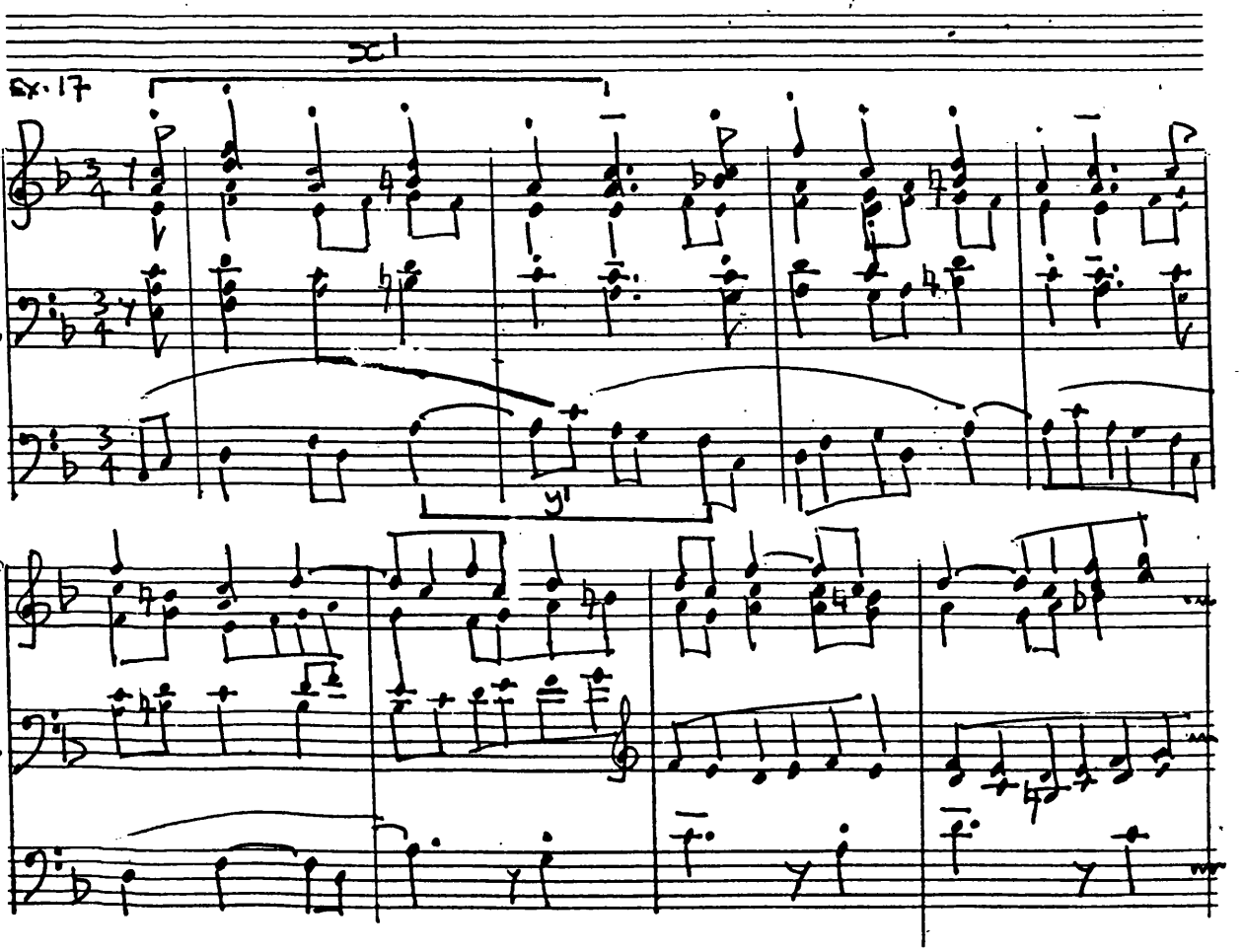

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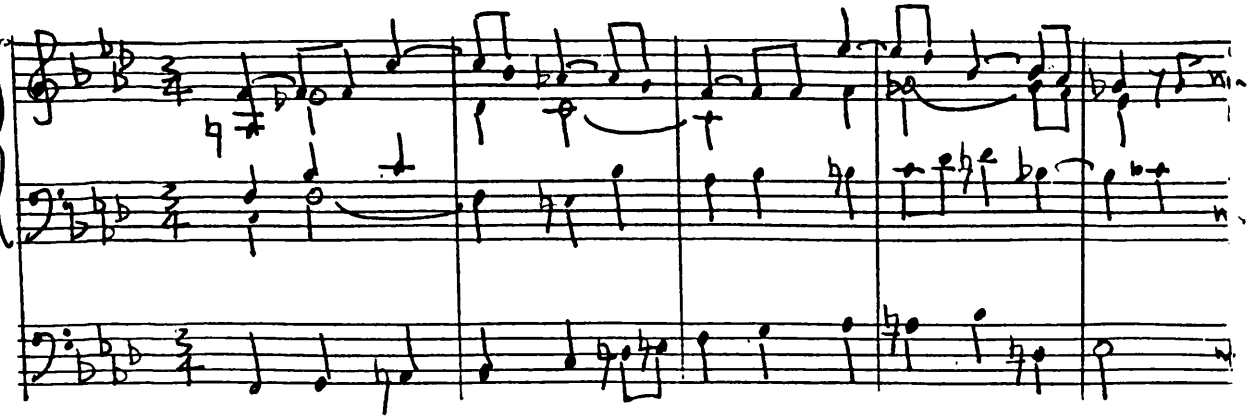
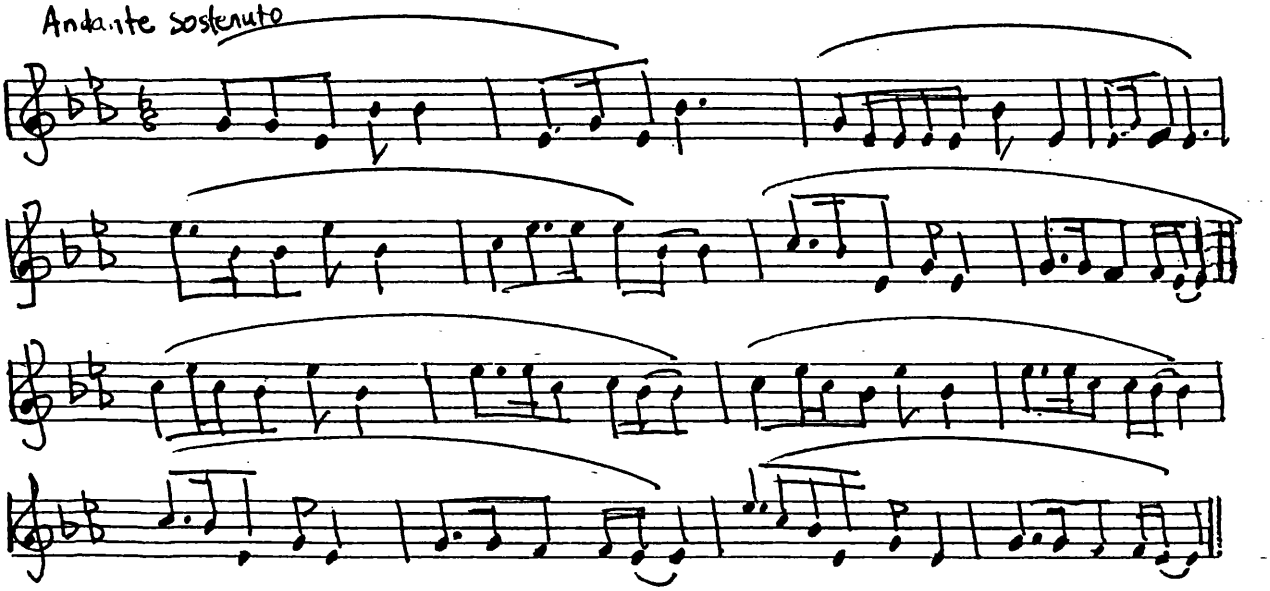


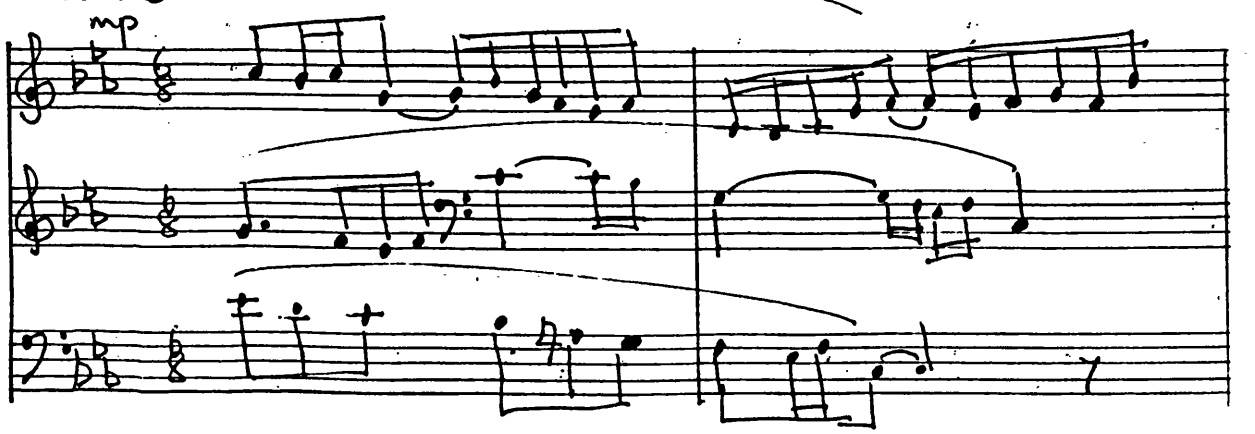
Ex. 19

Andante sostenuto



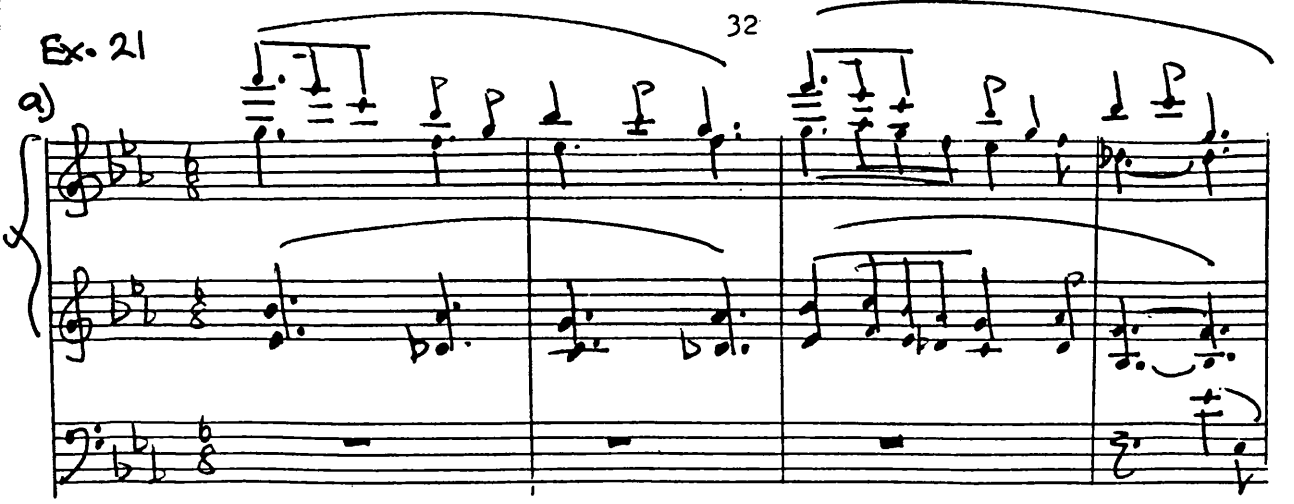
Ex. 20

mp



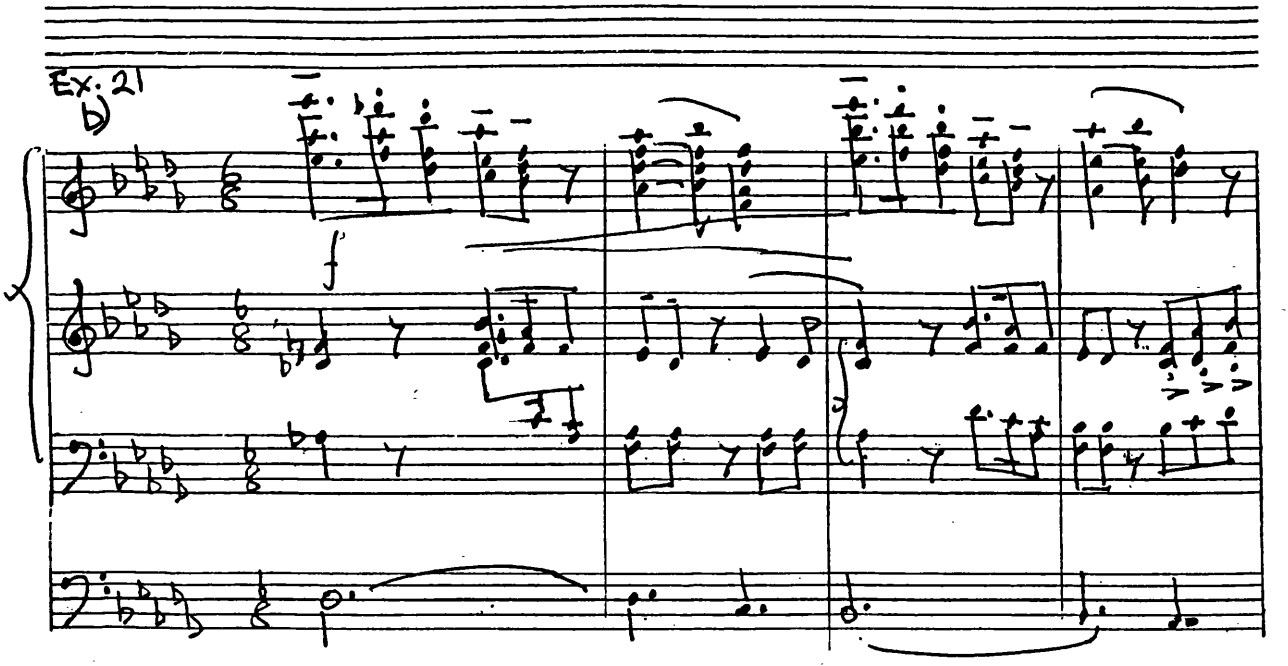
Ex. 21

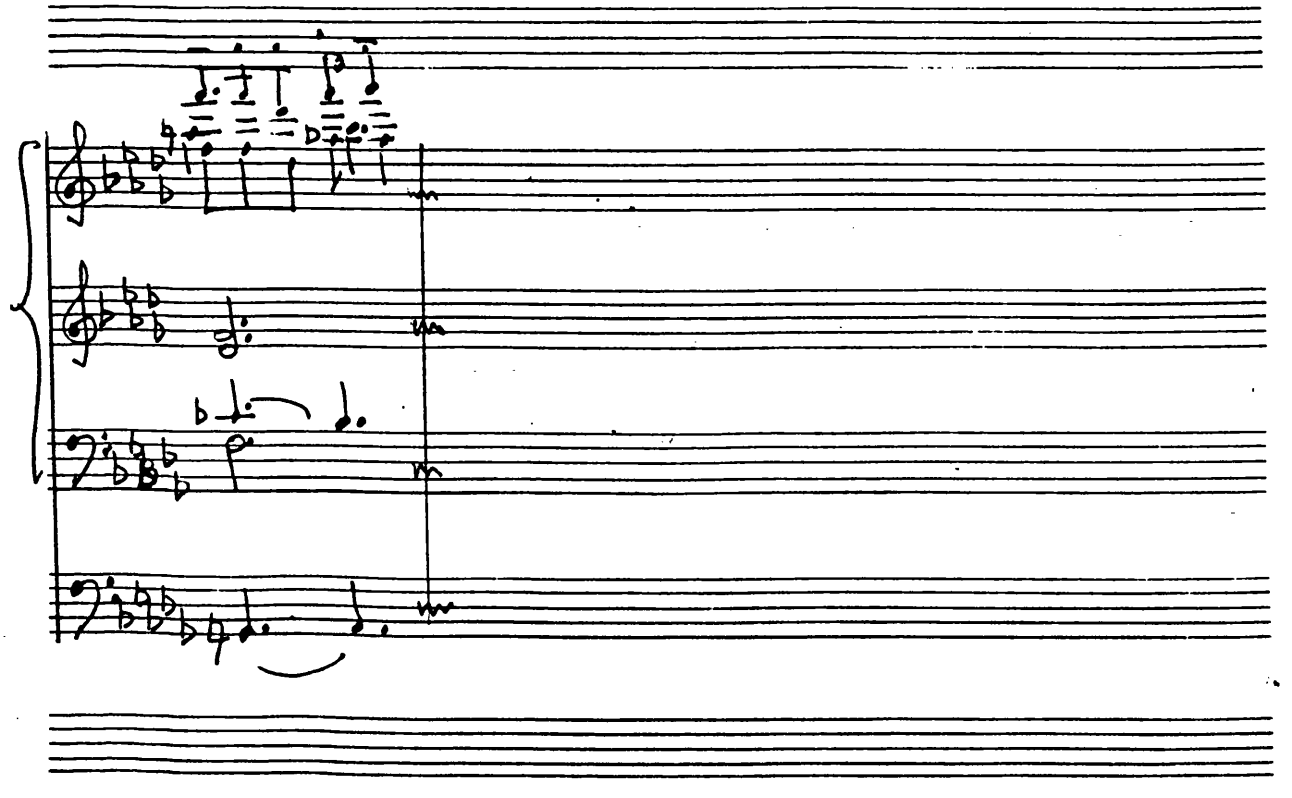
a)



Ex. 21

b)





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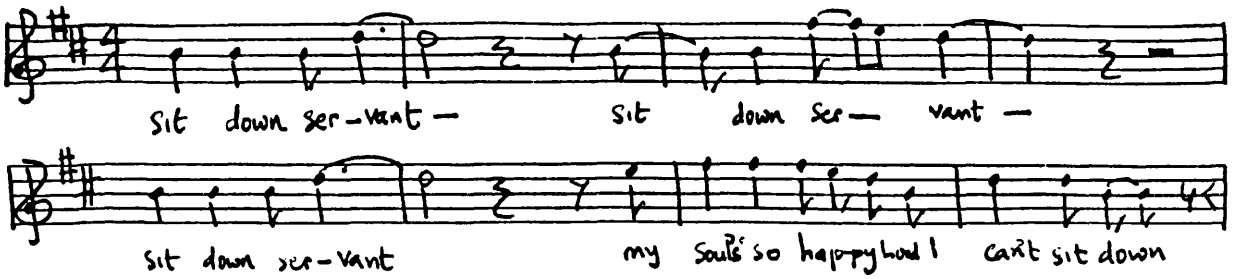

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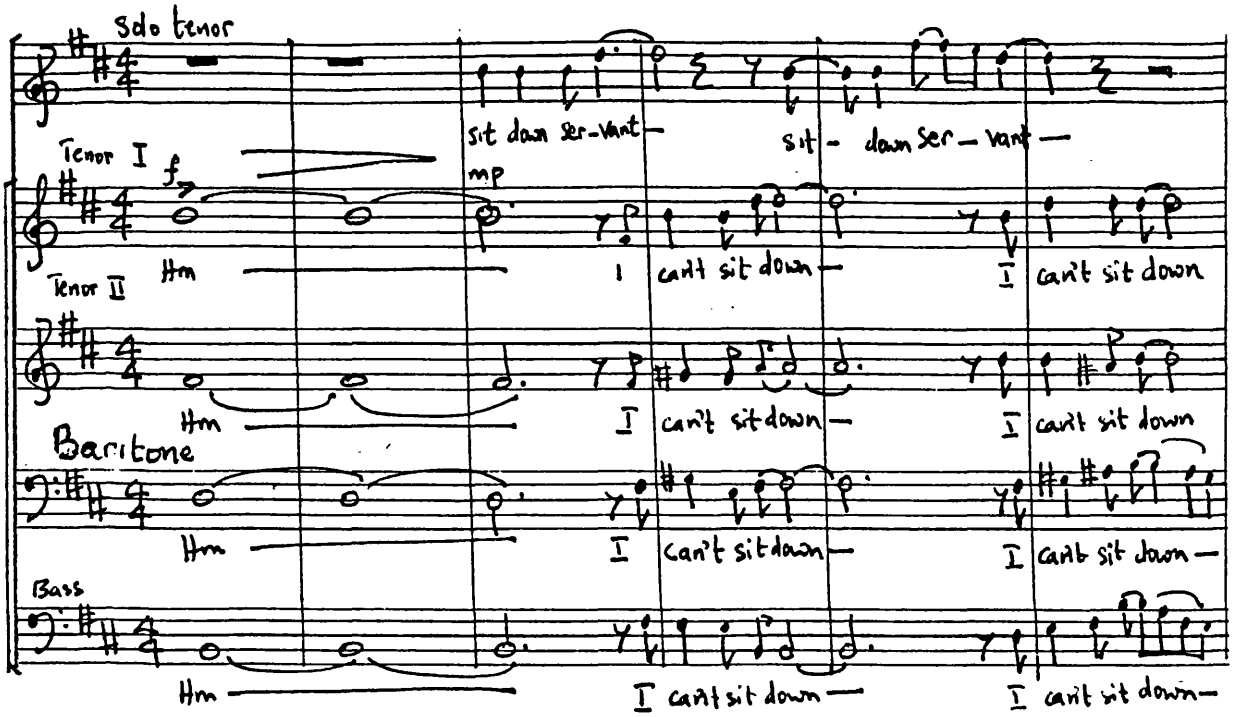

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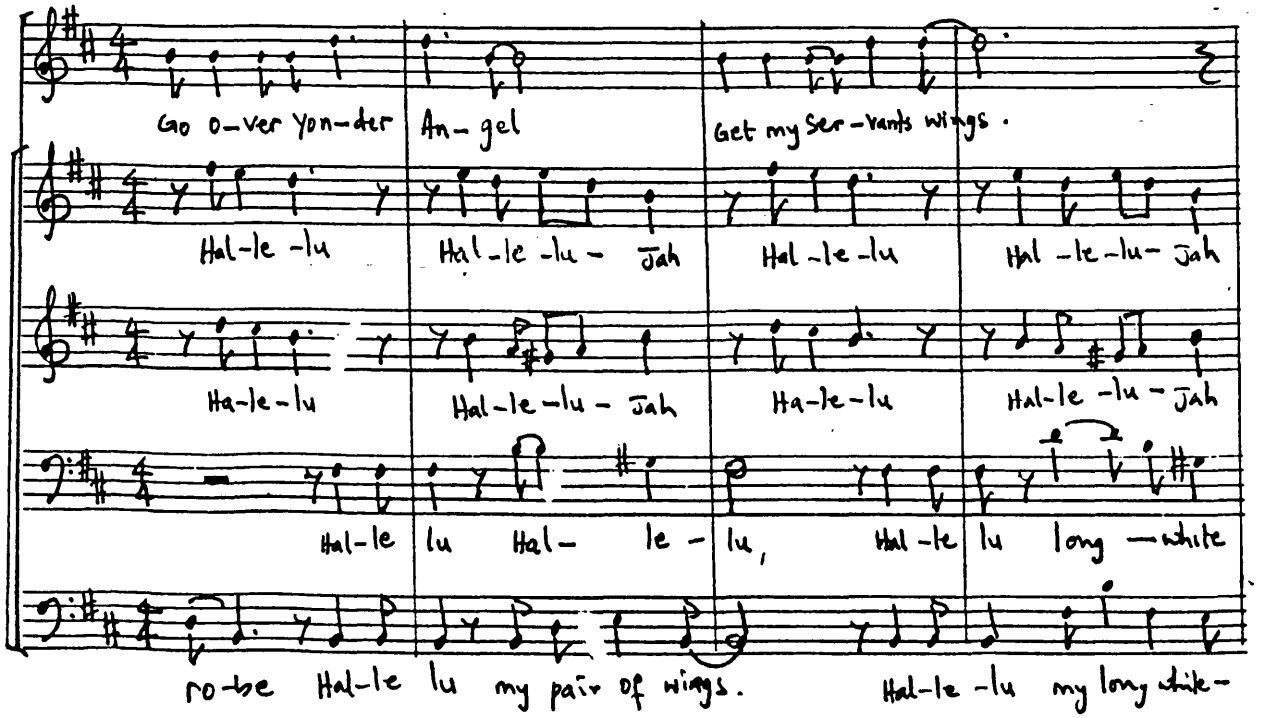

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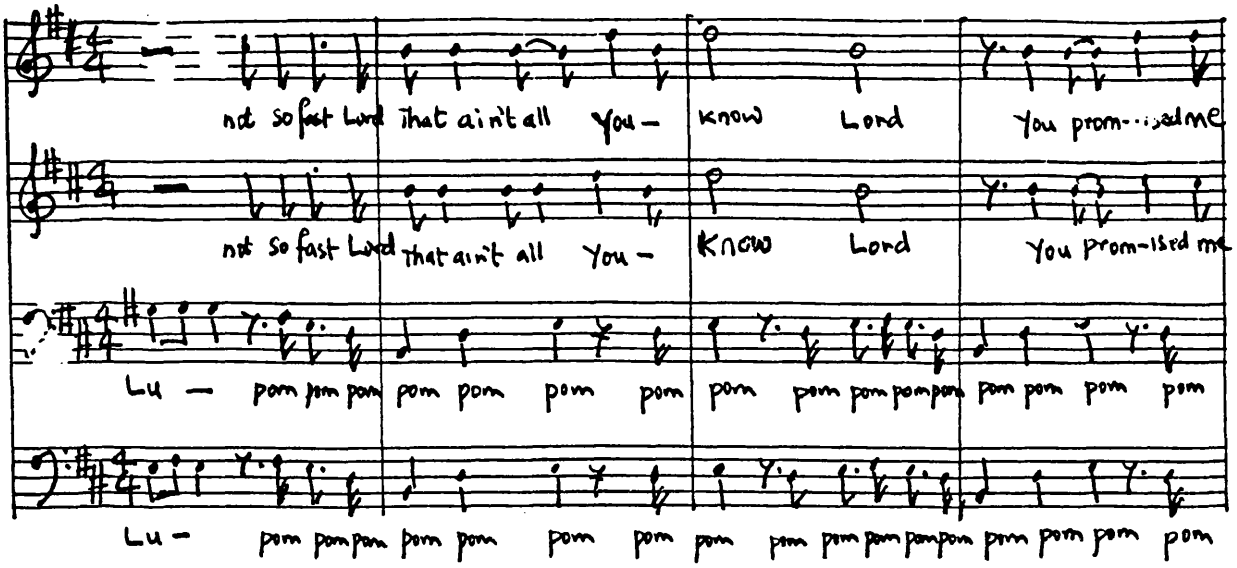
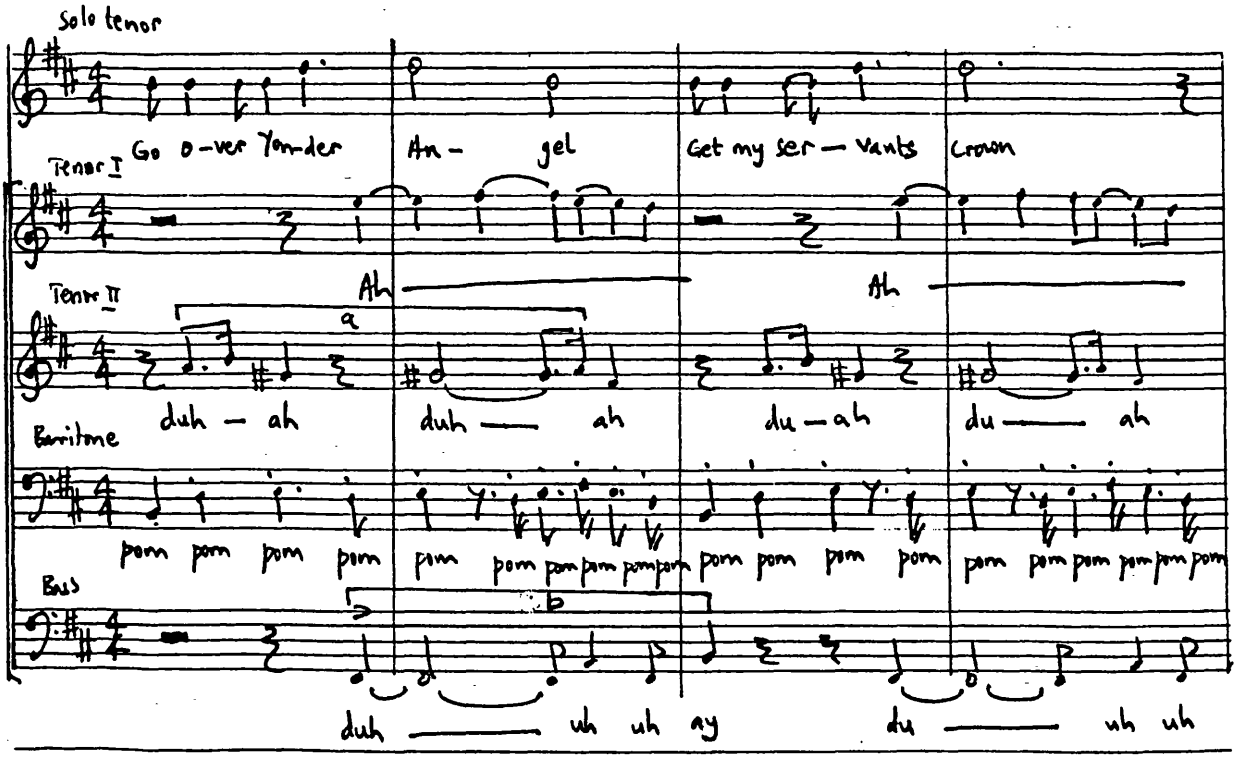
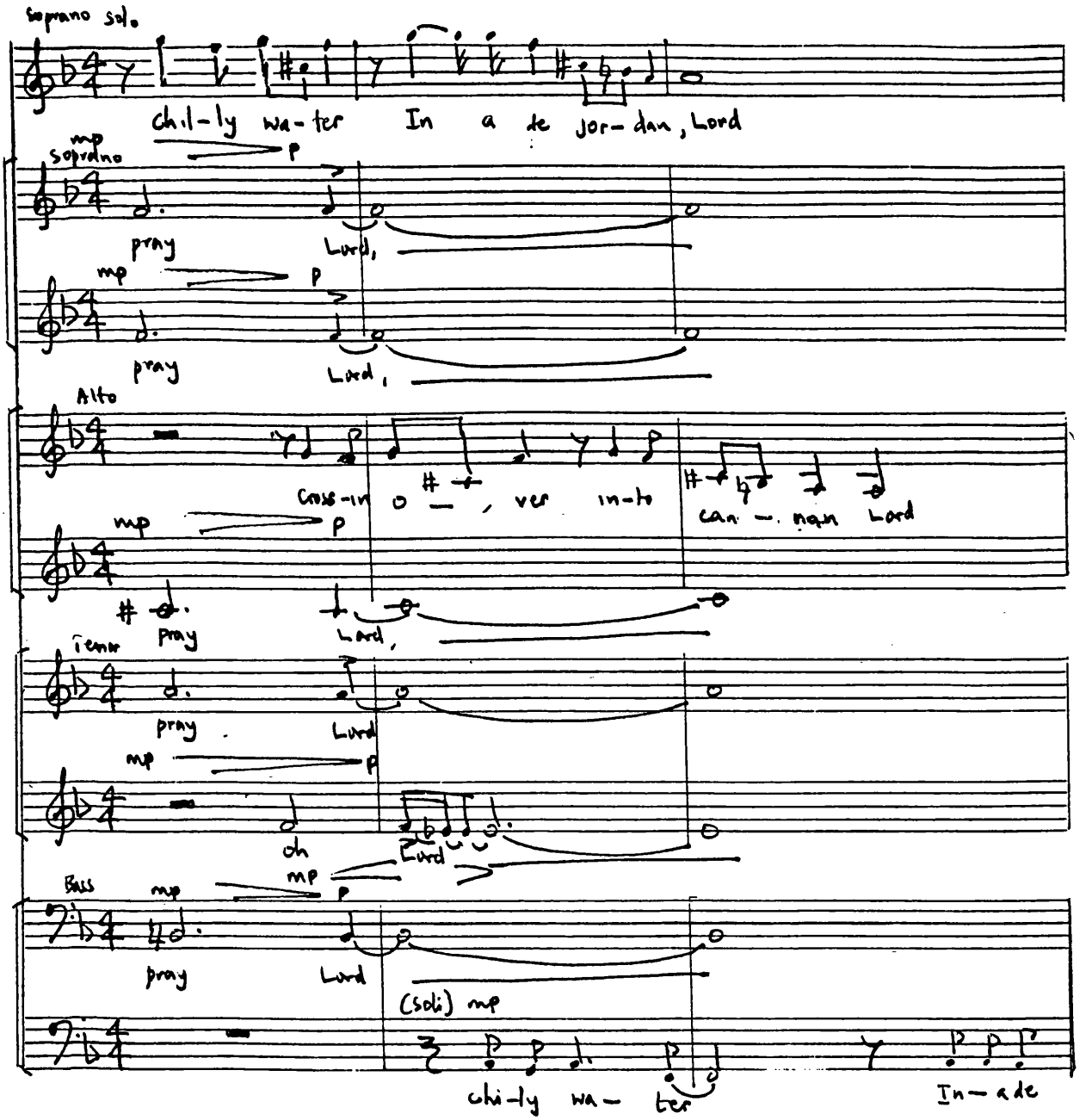
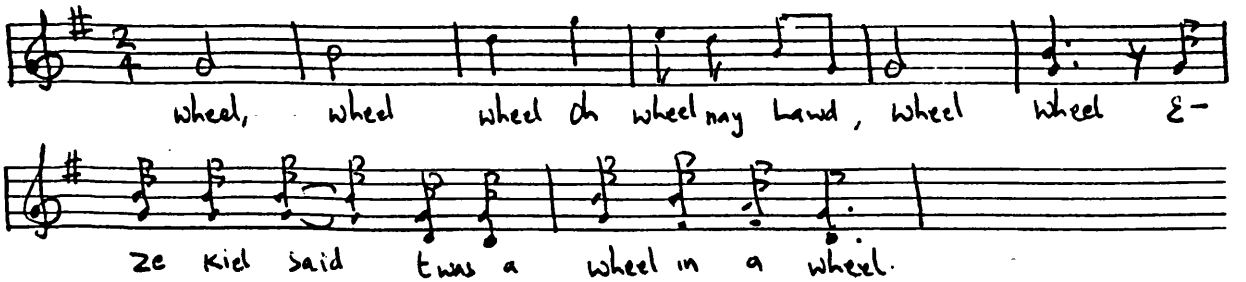

not so fast Lord that ain't all you — know Lord you prom--ised me
not so fast Lord that ain't all you — know Lord you prom-ised me
Lu — pom pom pom pom pom pom pom pom pom pom pom pom pom pom pom pom
Lu — pom pom pom pom pom pom pom pom pom pom pom pom pom pom pom pom

Ex. 26

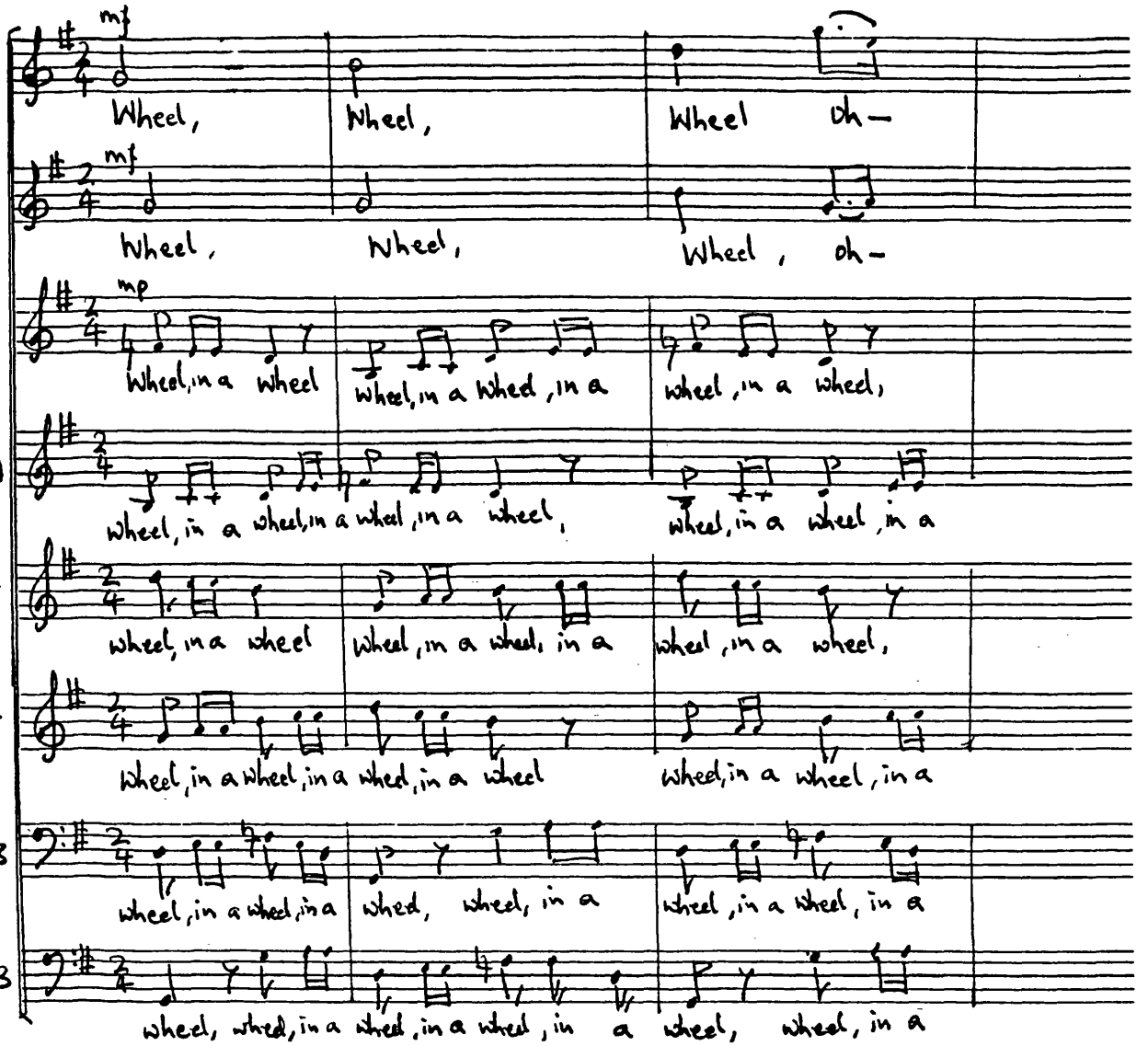

Solo tenor
Go o-ver Yon-der An- gel Get my ser — vants crown
Tenor I
Tenor II
Ah Ah
a
duh — ah duh — ah du — ah du — ah
Baritone
pom pom pom pom pom pom pom pom pom pom pom pom pom pom pom pom
Bass
b
duh — uh uh ay du — uh uh


Soprano Sol.
chil-ly wa-ter In a de jor-dan, Lord
mp
Soprano
p
pray Lord,
mp p
pray Lord,
Alto
Cross-in o —, ver in-to can-. nan Lord
mp p
pray Lord,
Tenor
pray Lord
mp p
oh Lord
mp
Bass mp p
pray Lord
(Soli) mp
chi-ly wa- ter
In-a de

Ex. 28


Wheel, wheel wheel oh wheel way Lawd, wheel wheel E-
ze Kiel said twas a wheel in a wheel.

Ex. 29

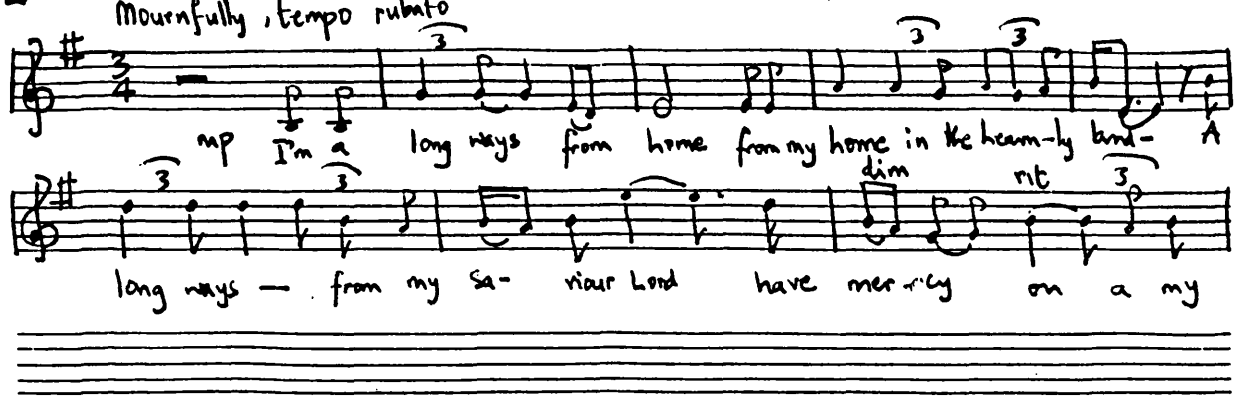

S
mf
Wheel, Wheel, Wheel oh—
S
mf
Wheel, Wheel, Wheel, oh—
A
mp
Wheel, in a wheel Wheel, in a wheel, in a wheel, in a wheel,
A
Wheel, in a wheel, in a wheel, in a wheel, Wheel, in a wheel, in a
T
wheel, in a wheel Wheel, in a wheel, in a wheel, in a wheel,
T
Wheel, in a wheel, in a wheel, in a wheel Wheel, in a wheel, in a
B
wheel, in a wheel, in a wheel, wheel, in a wheel, in a wheel, in a
B
wheel, wheel, in a wheel, in a wheel, in a wheel, wheel, in a

Ex. 30

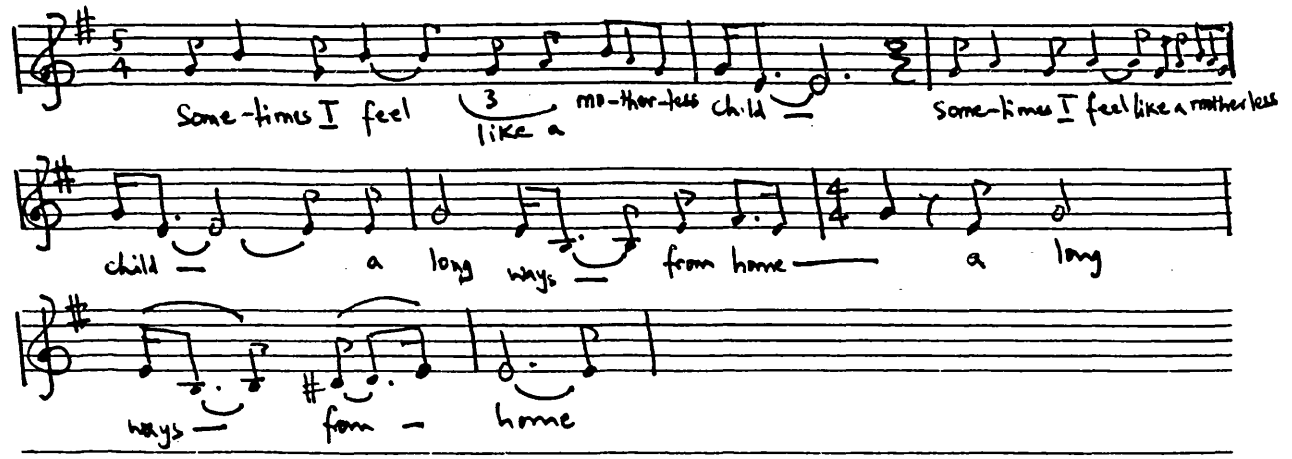
Sometimes I feel like a motherless child

I am a long ways from home
from my home in the heav'n-ly land
A long ways from my saviour,
Lord have mercy on a my soul.
Sometimes I feel like a motherless child.
A long ways from home
Sometimes I feel like am almos' gone
A long way from home

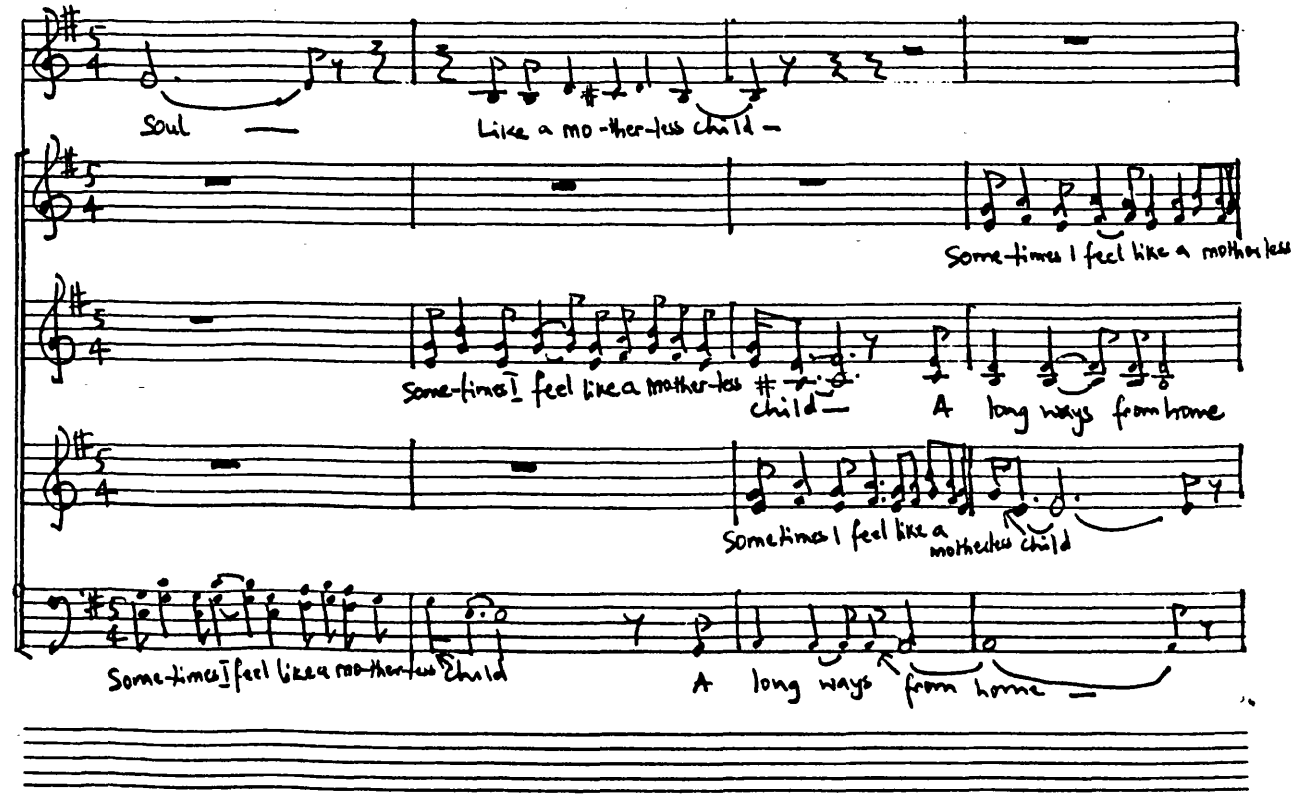
Ex 31



Ex. 32



Ex. 33



Ex. 34

Tenor solo

mp

Some-times I feel like a am al-most gone some-times I fed like a am al-most gone some-times I fed like a

Tenor mp

Hum Hum Hum

Bass

T.S

am al-most gone

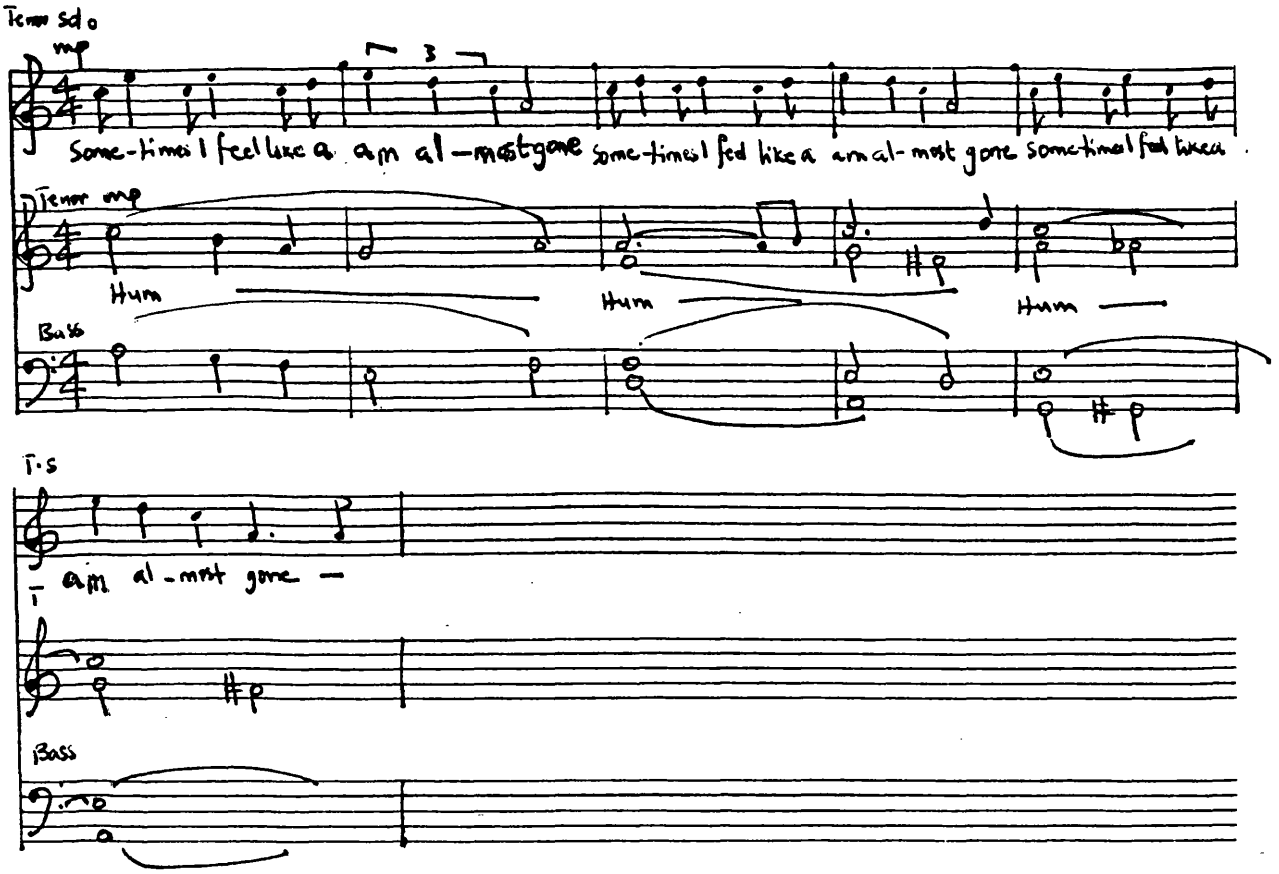
Bass

Ex. 35

p

True be-

mp e dim



Long ways- from home- A long ways - from - home

mp e dim

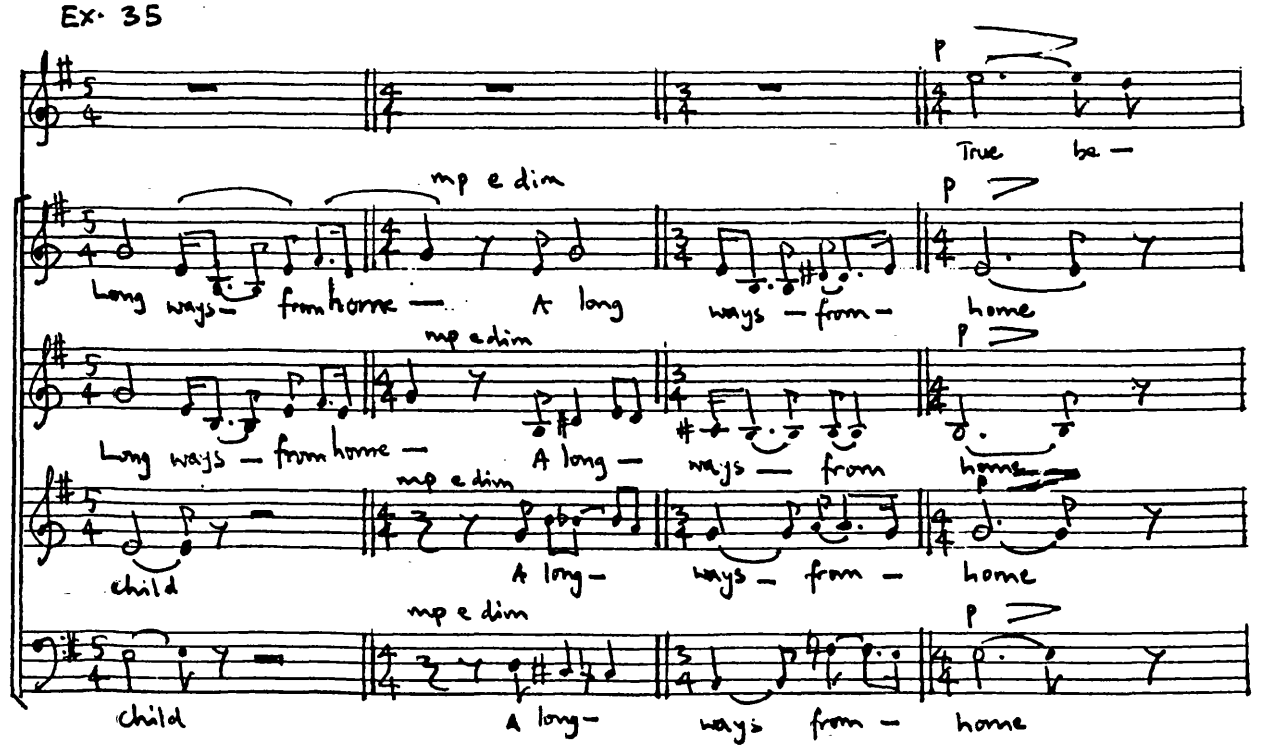
Long ways - from home - A long - ways - from home

mp e dim

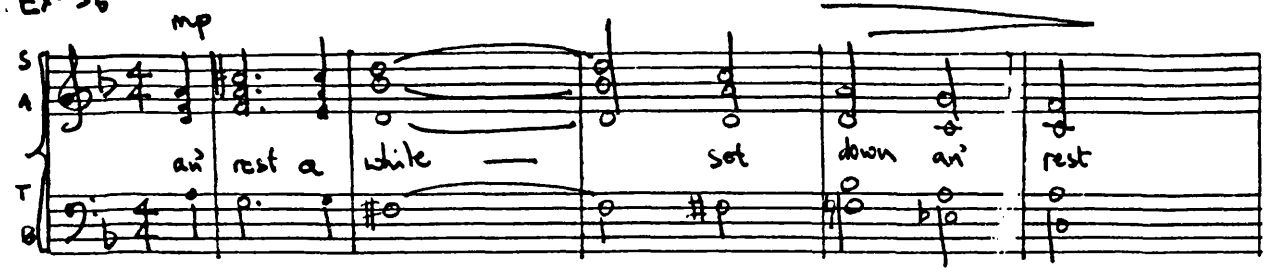
child A long- ways - from - home

mp e dim

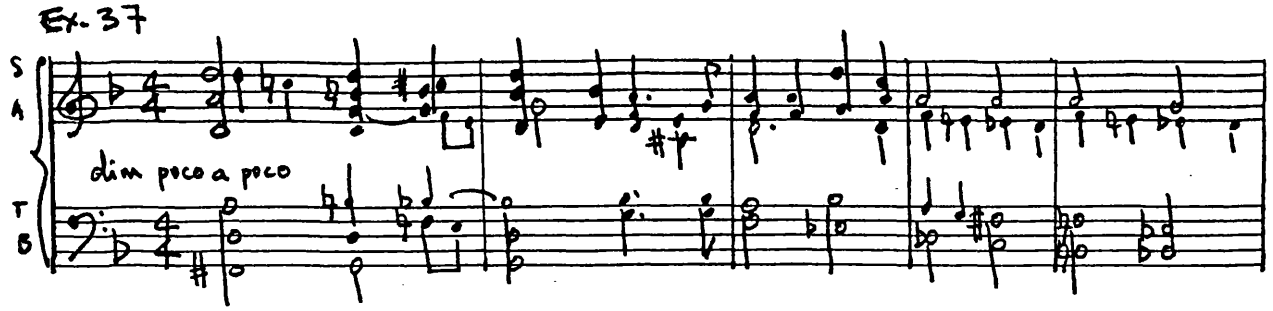
child A long- ways from - home



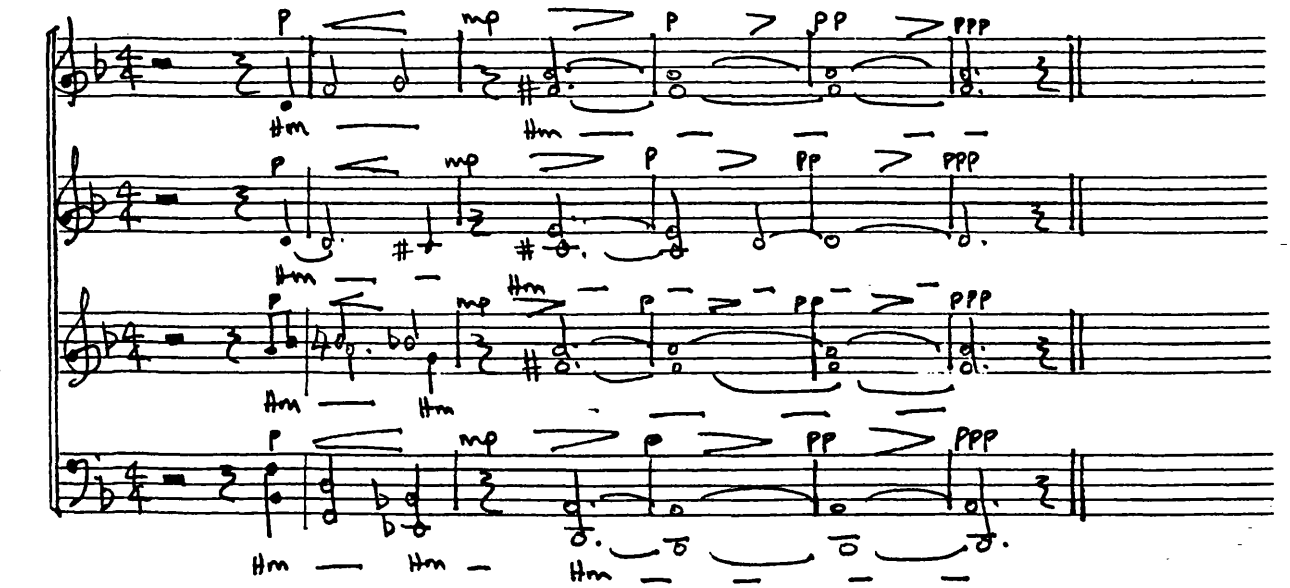
Ex. 36



Ex. 37

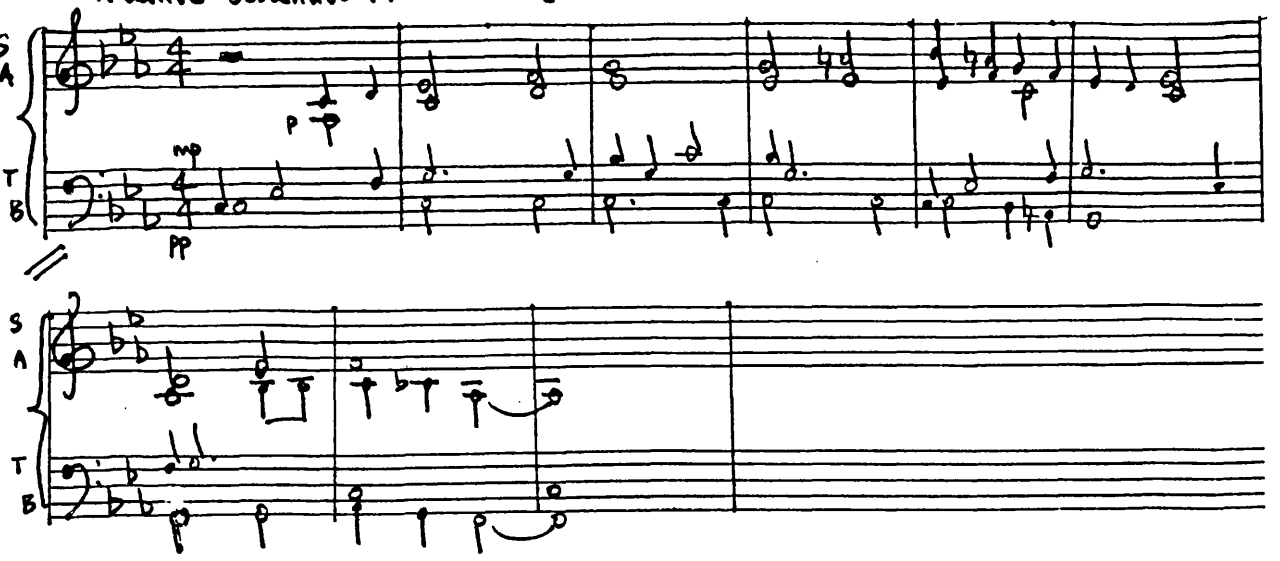


Ex. 38

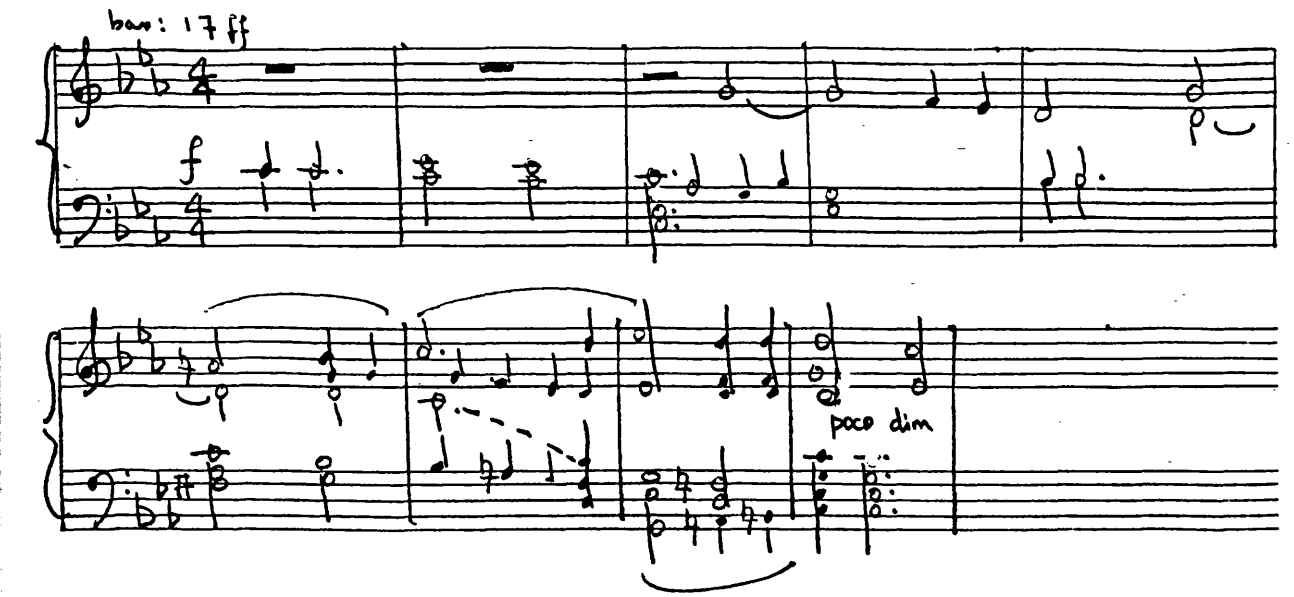


Ex. 39

Andante sostenuto : meditatively



Ex. 40

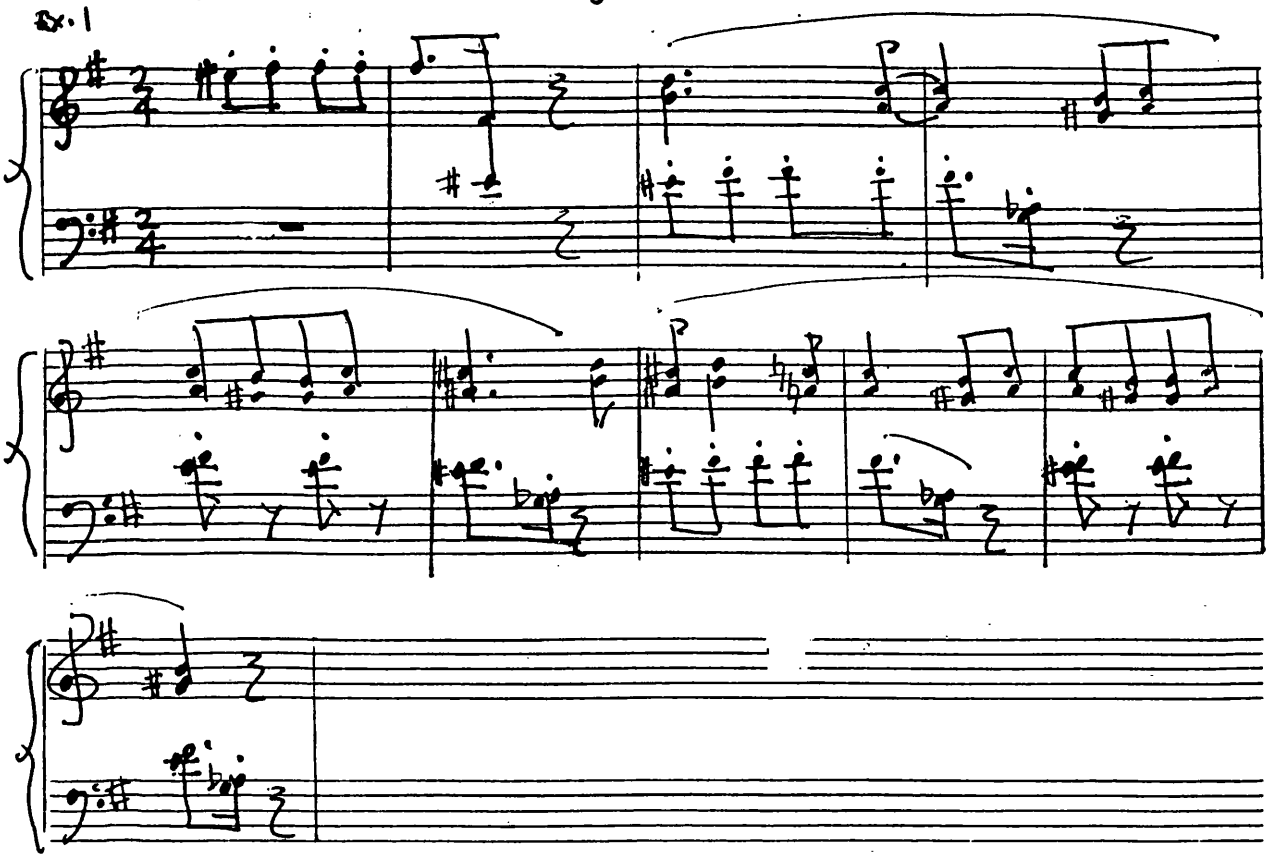


Music examples for chapter 7

Andante

Oya Ka Konga!

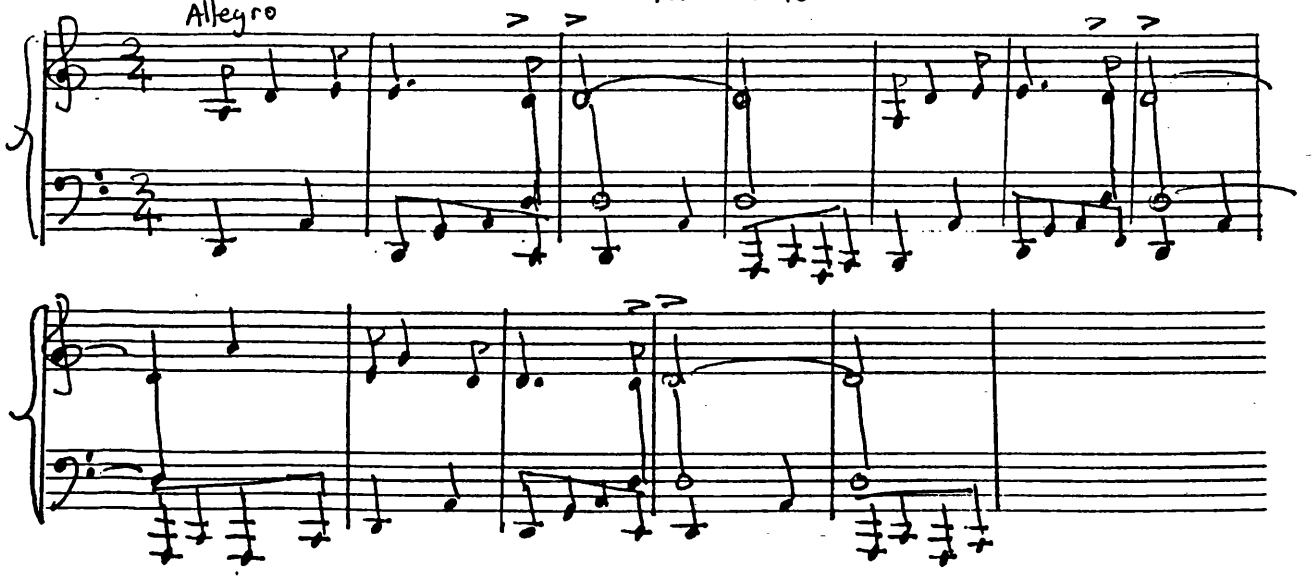
Ex. 1



Ex. 2 . ♩ = 126

Allegro

Ya Orule

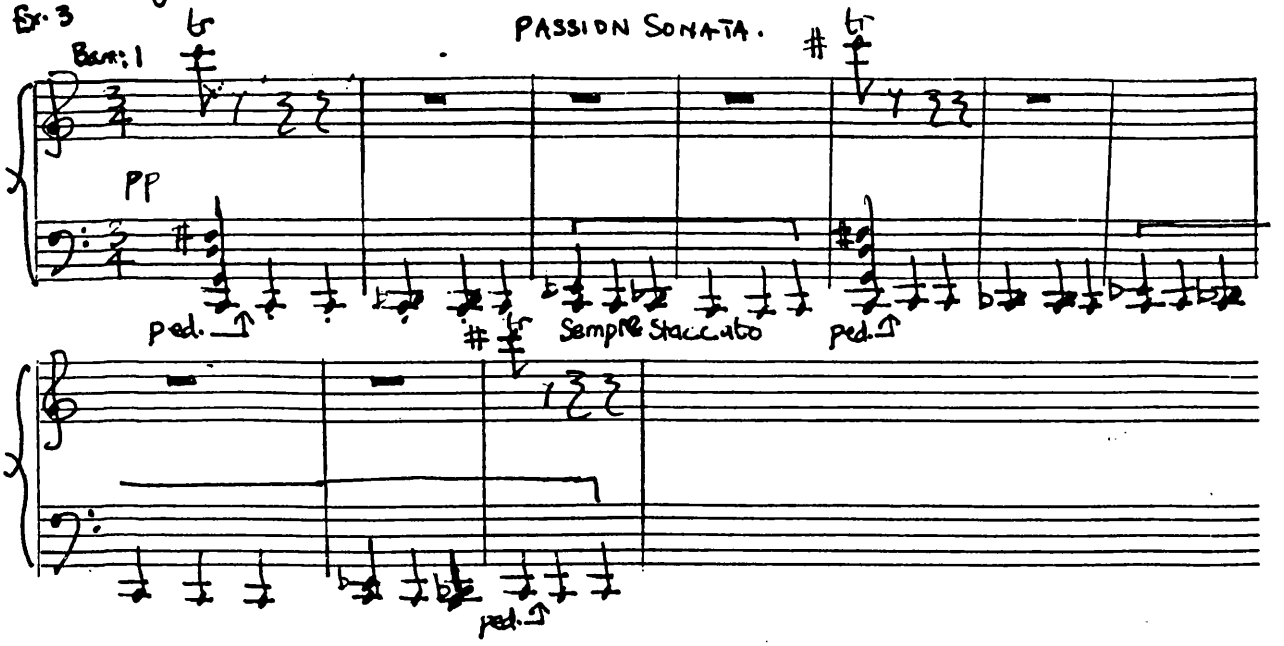


Allegretto molto ♩= 144

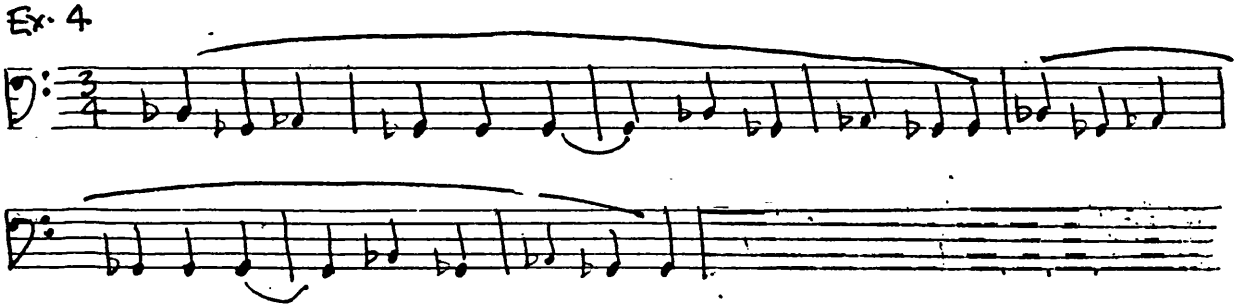
Ex. 3

PASSION SONATA.

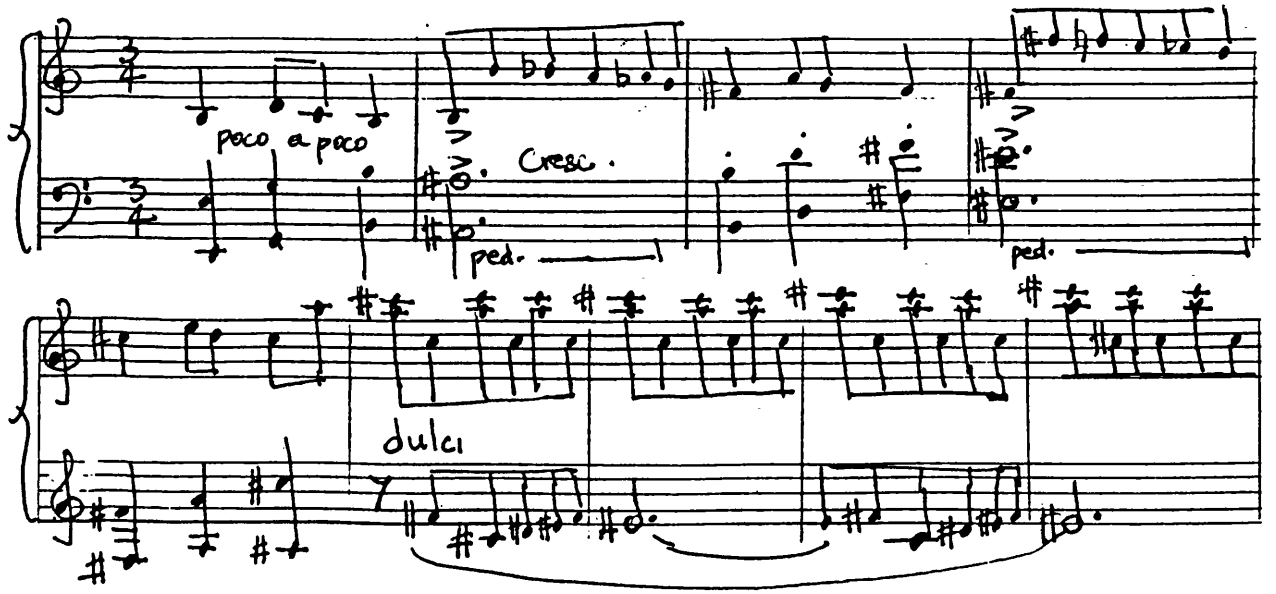
Bars: 1



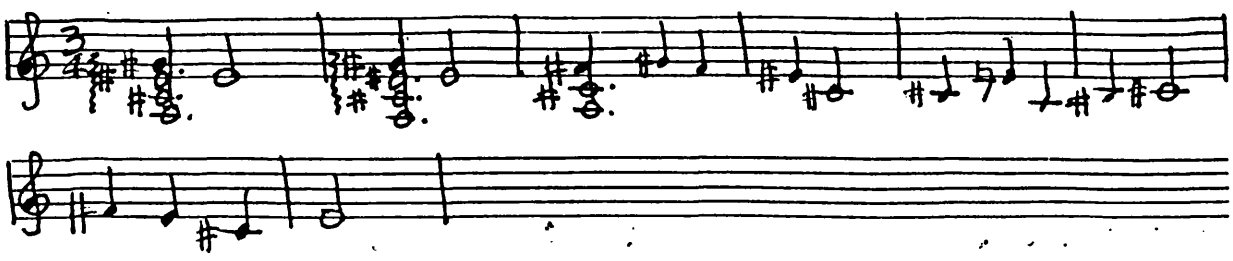
Ex. 4



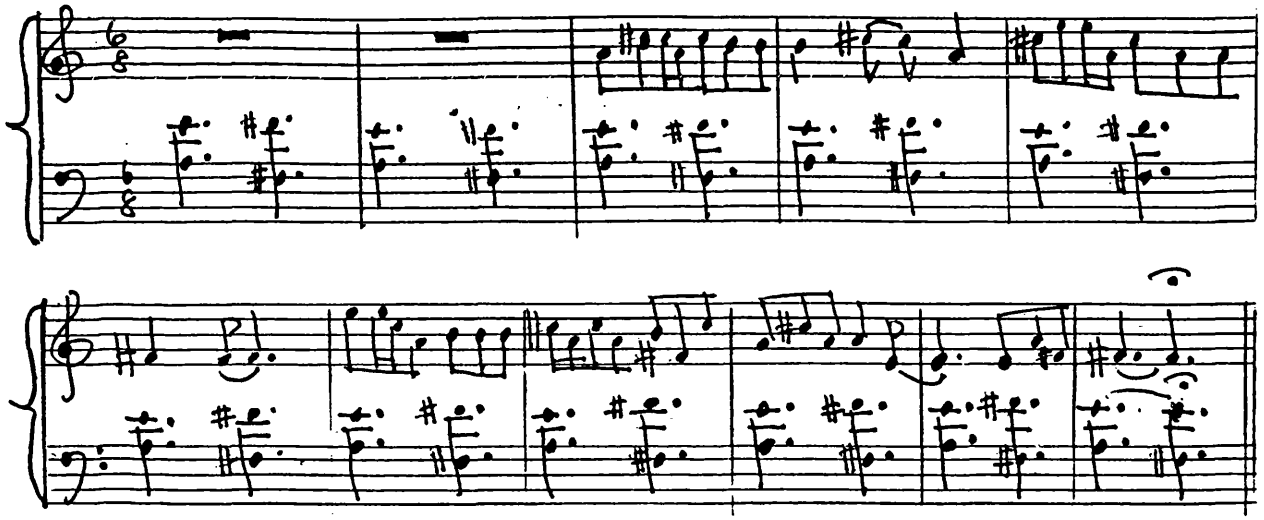
Ex. 5



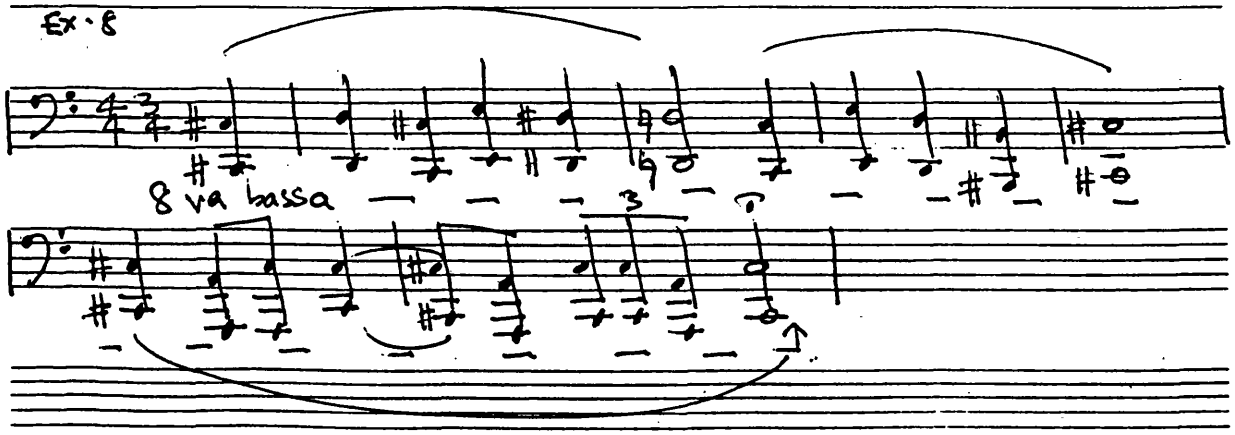
Ex. 6



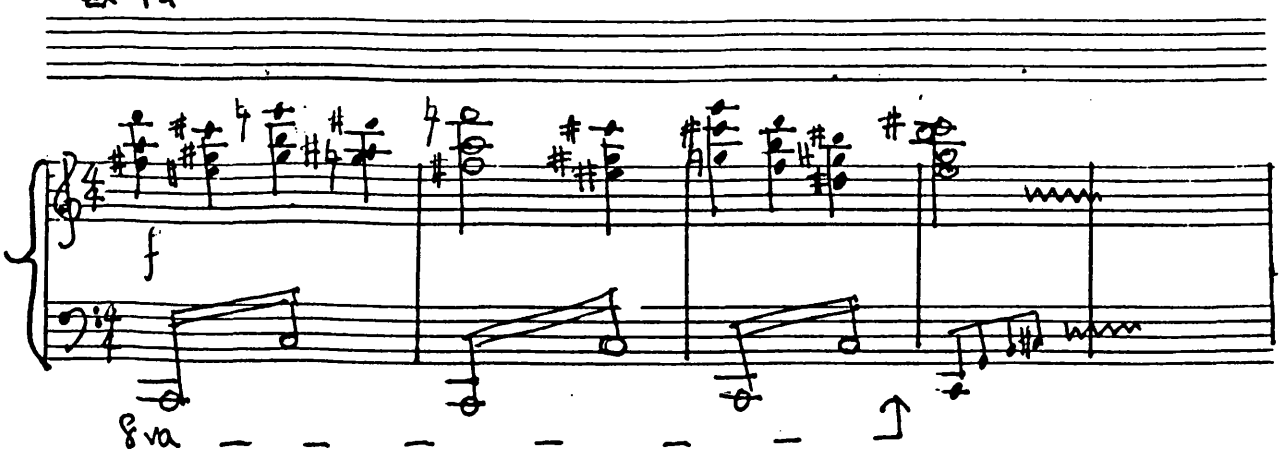
Ex. 7



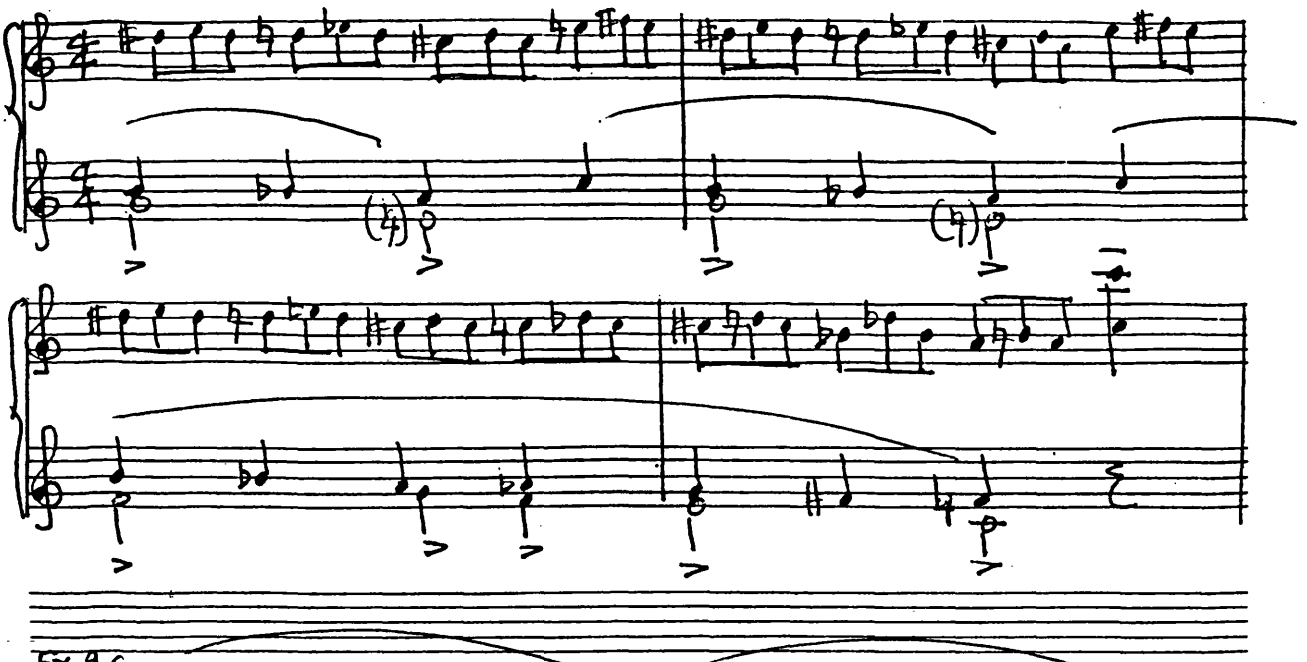
Ex. 8



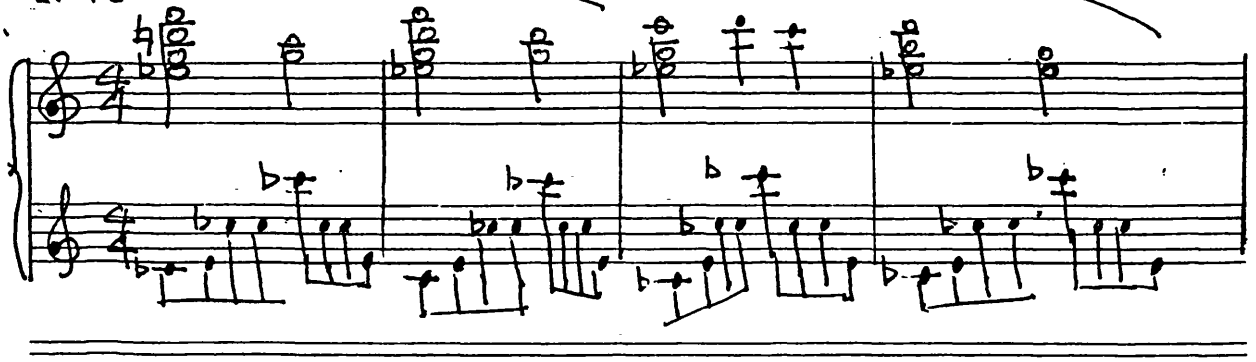
Ex. 9a



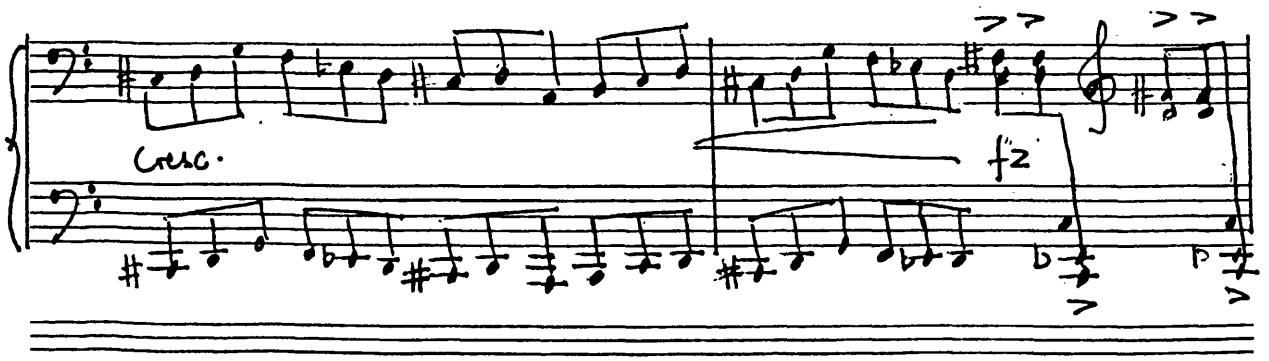
Ex. 9 b



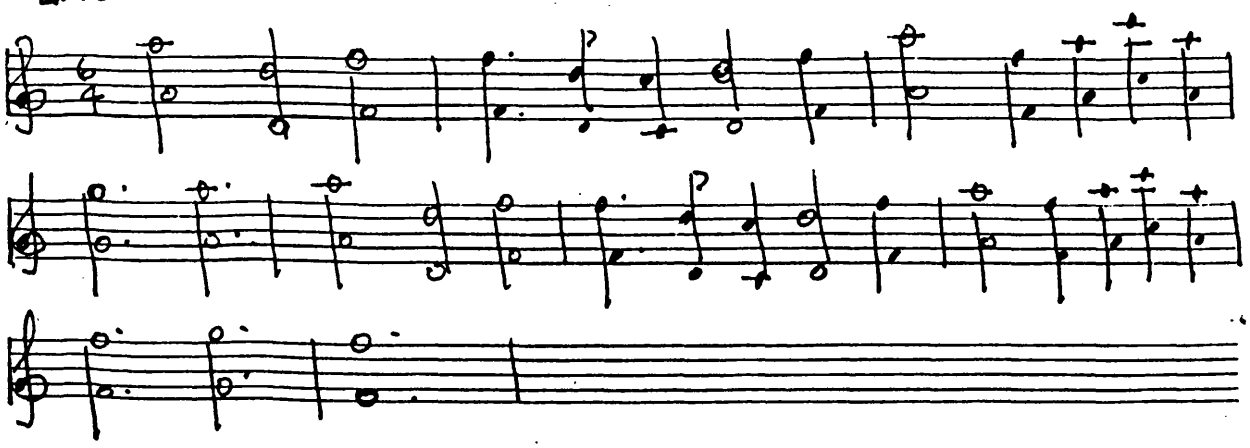
Ex. 9 c



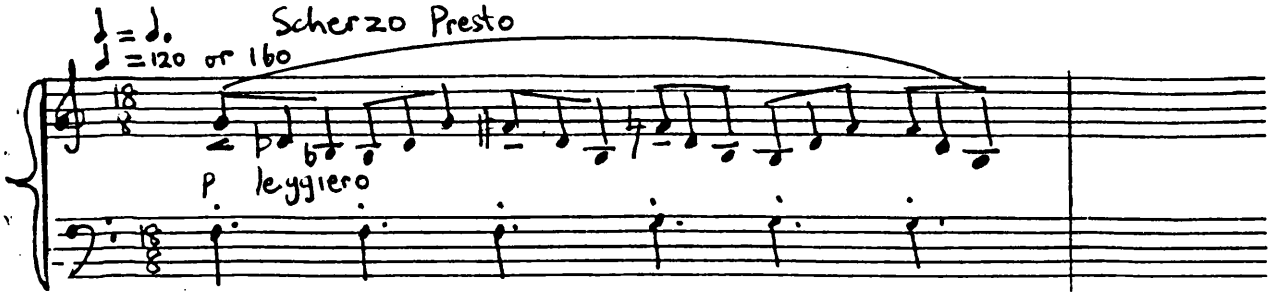
Ex. 9 d.



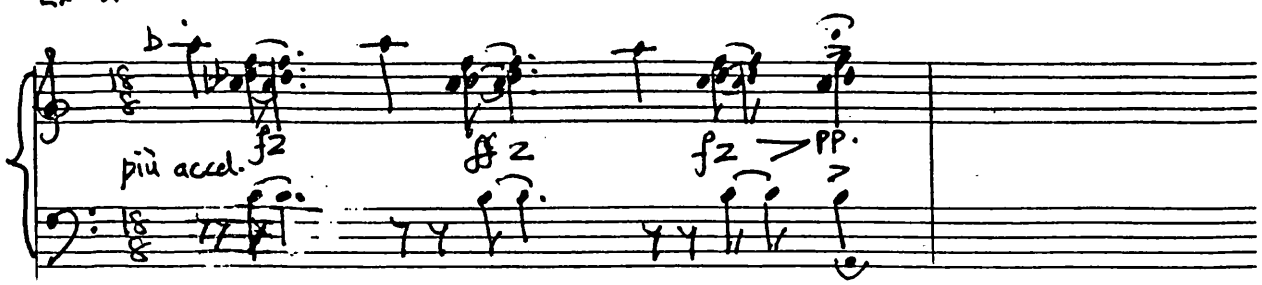
Ex. 10



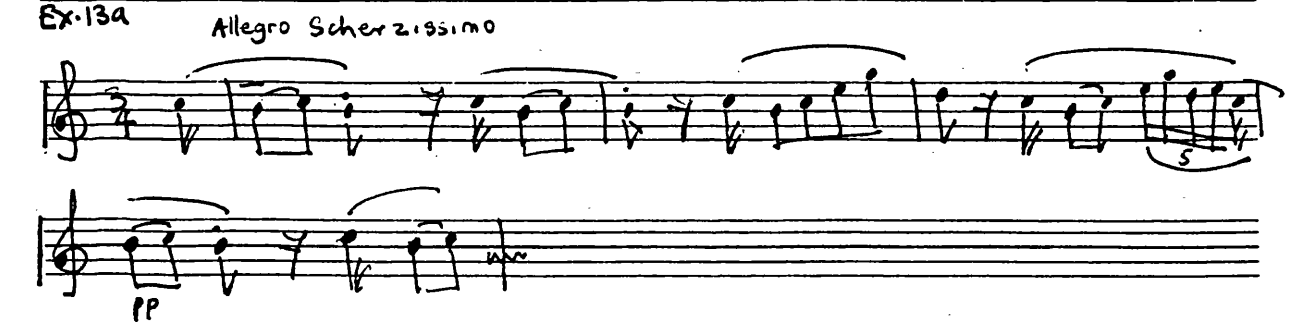
Ex. 11



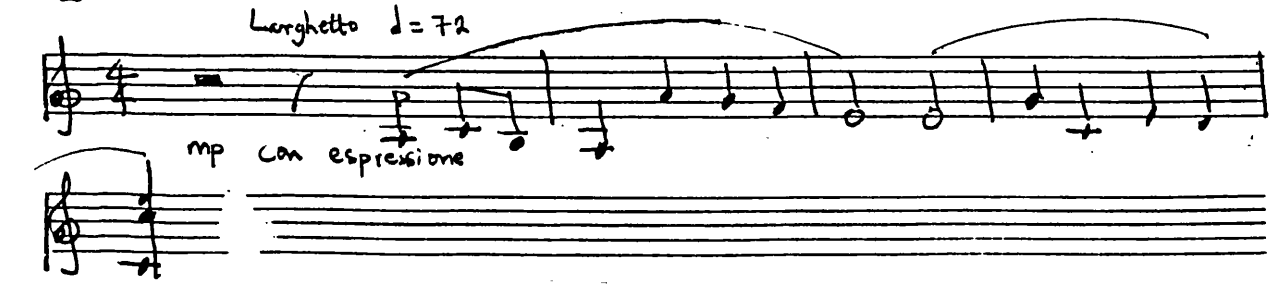
Ex. 12



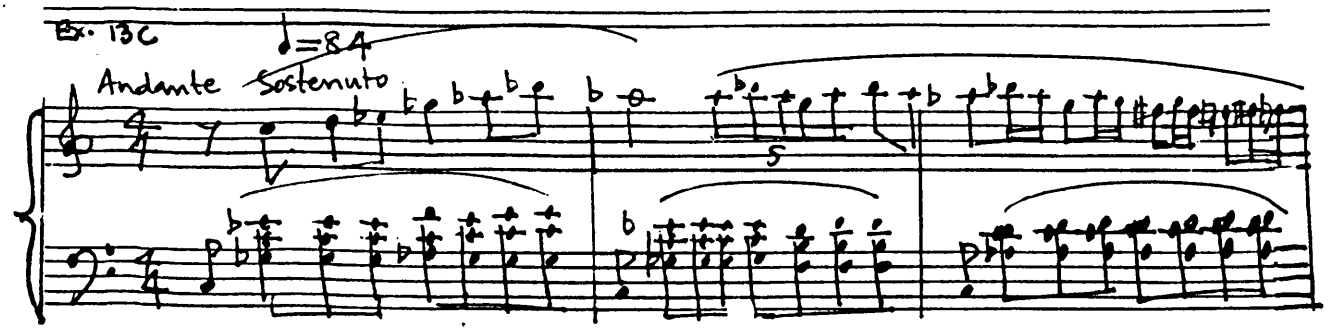
Ex. 13a



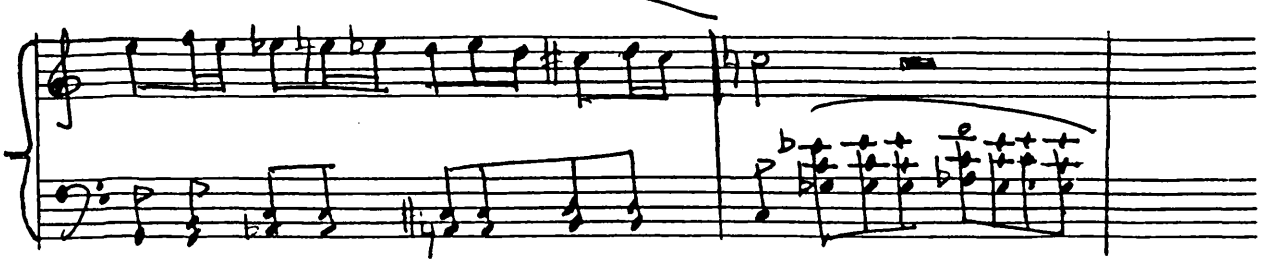
Ex. 13b



Ex. 13c



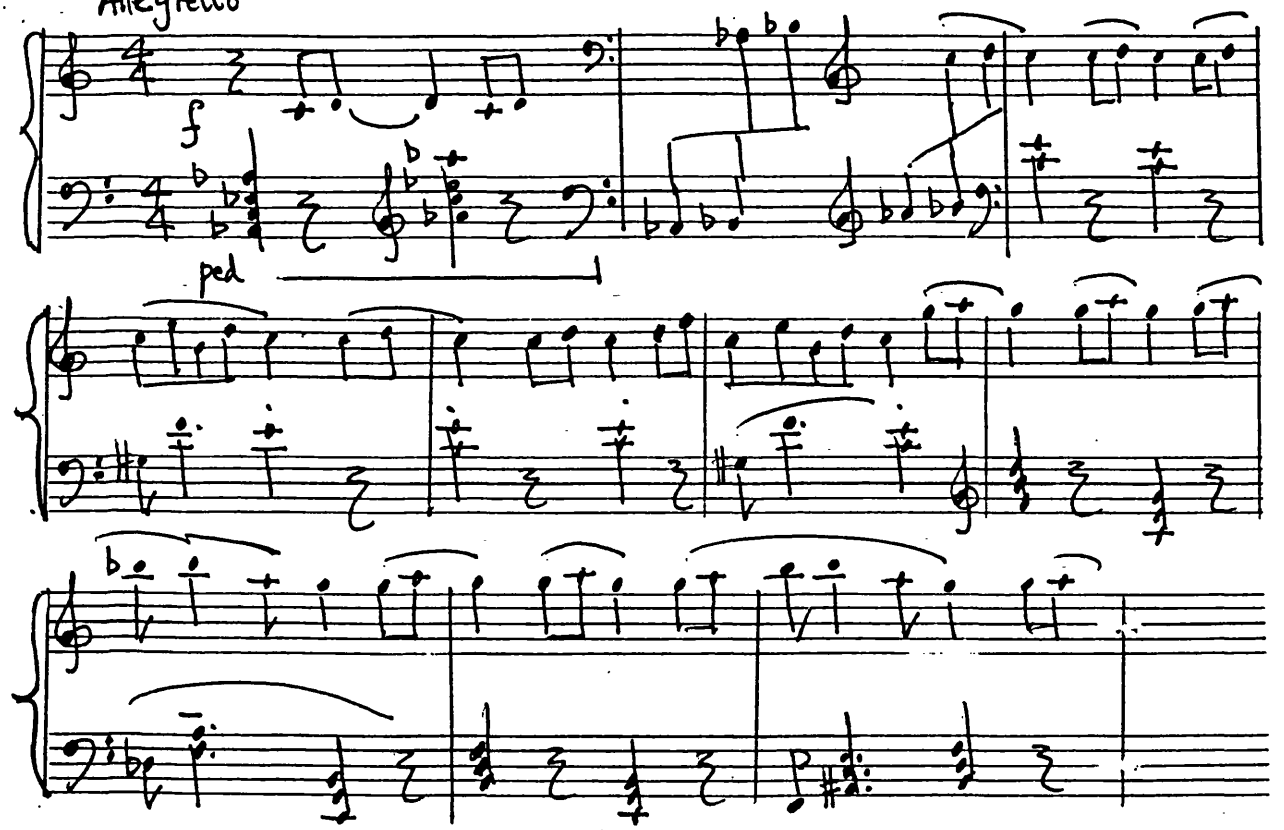
Ex. 13 c cont'd.



Ex. 14a

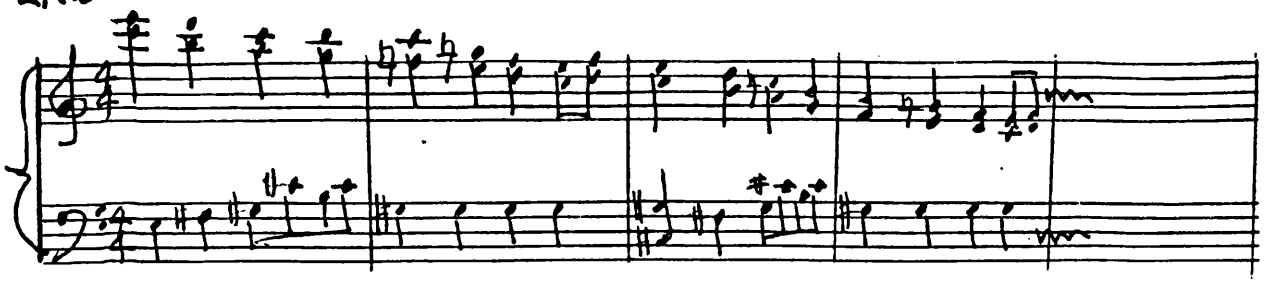
ENGLISH WINTER BIRDS

Allegretto

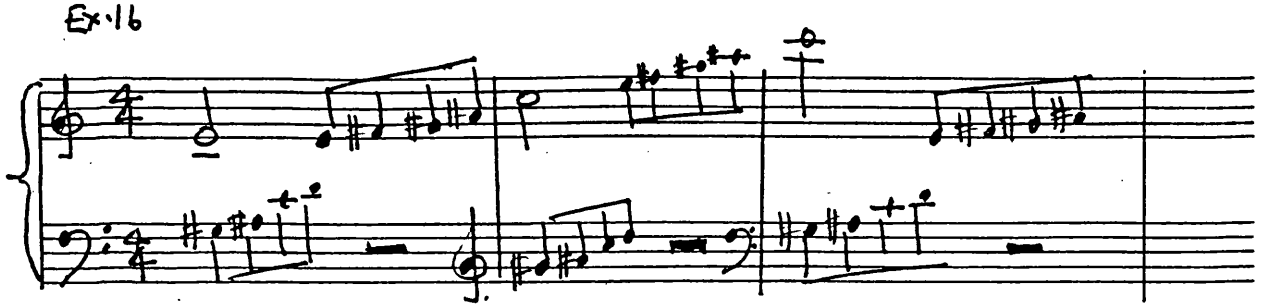


Ex. 14b

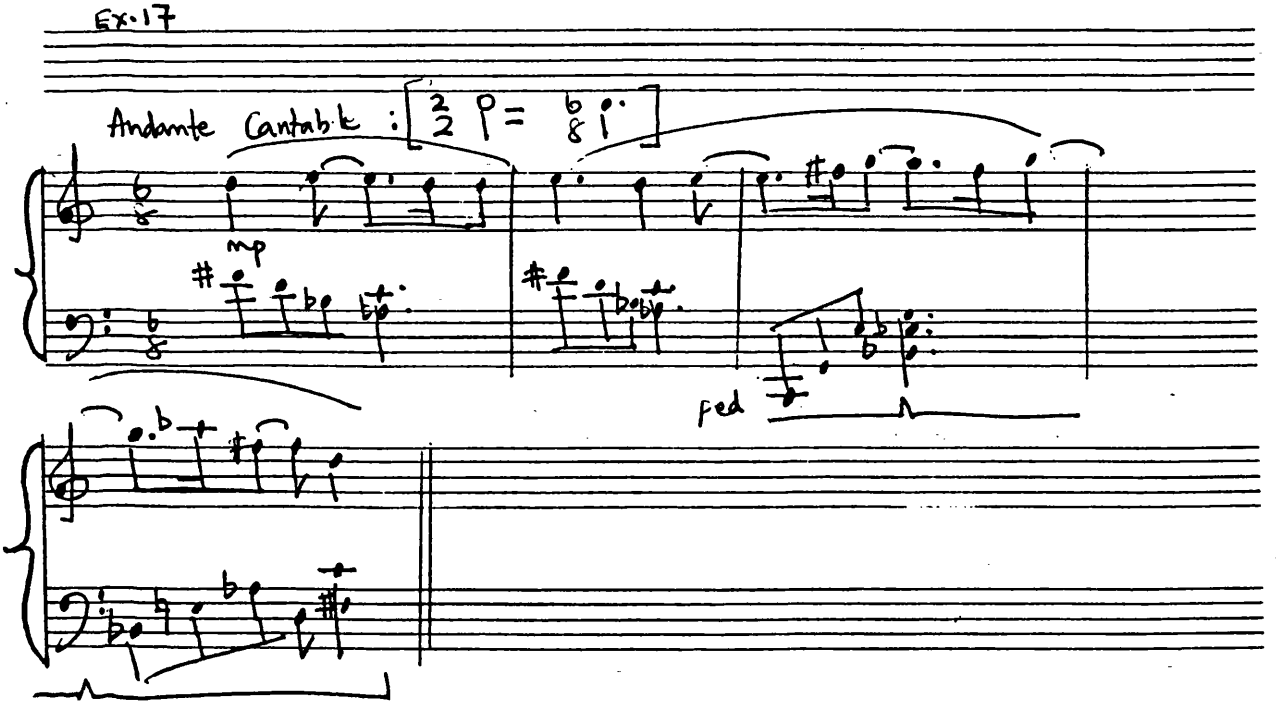
Ex.15



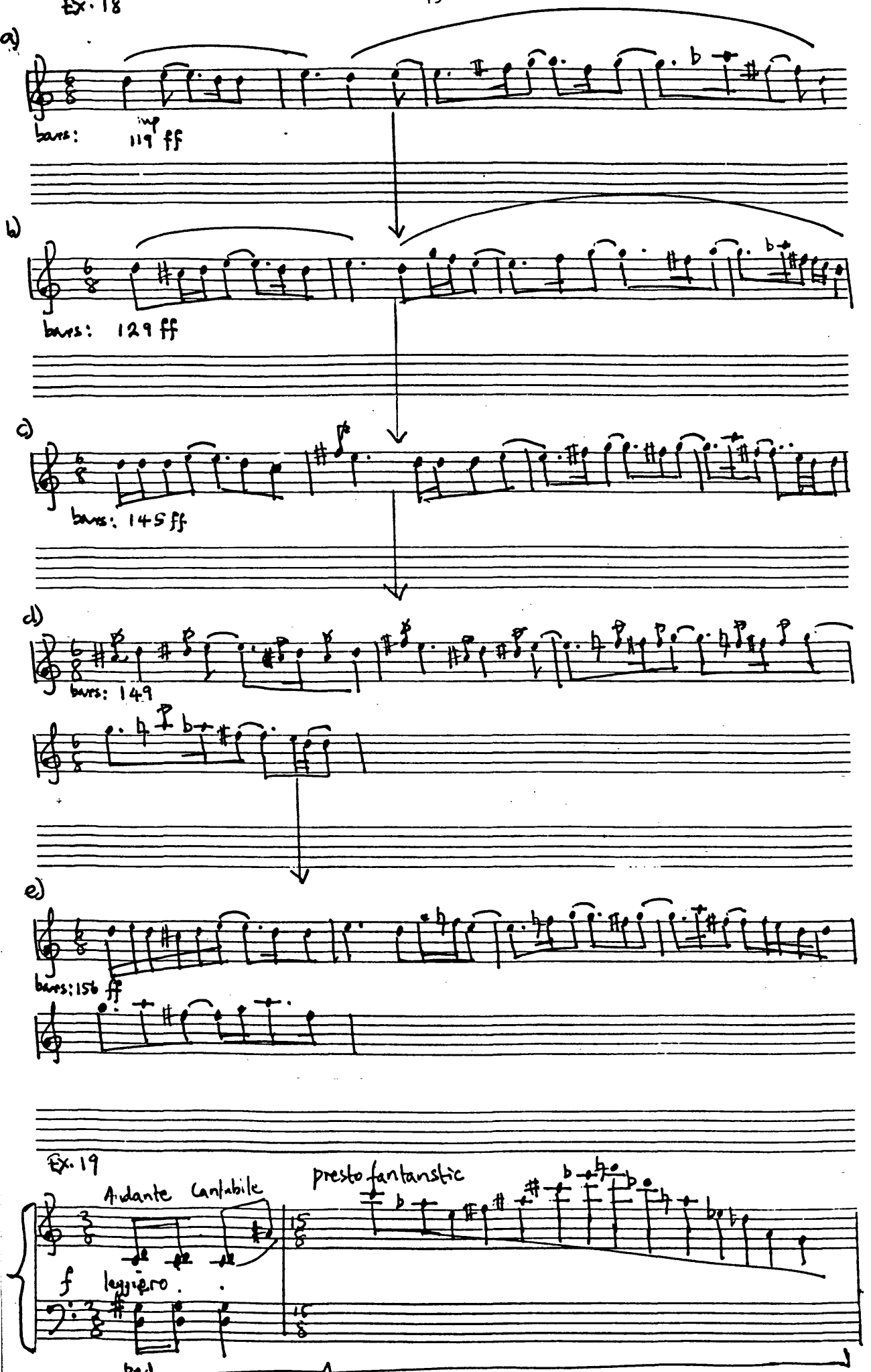
Ex.16



Ex.17

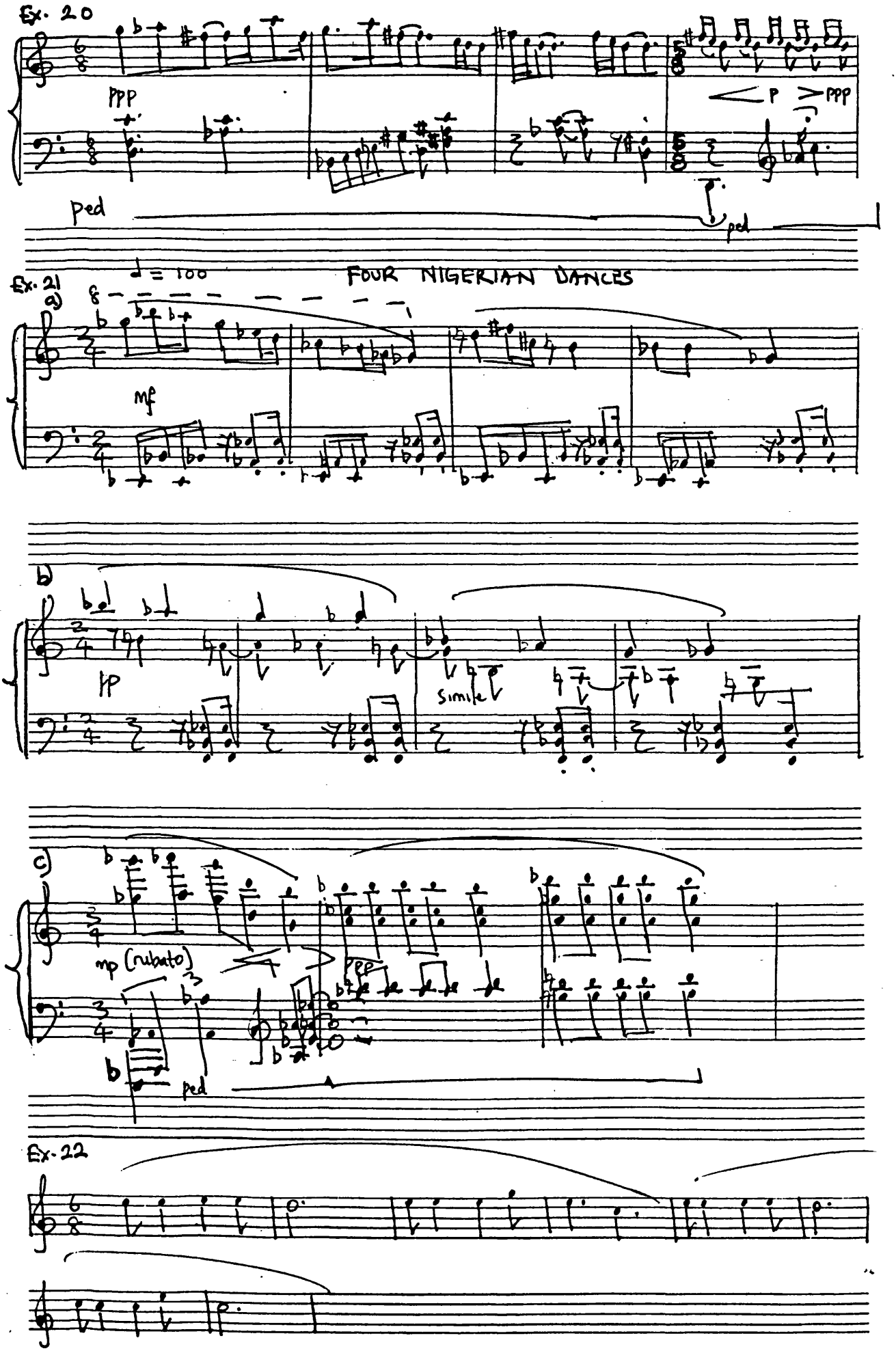


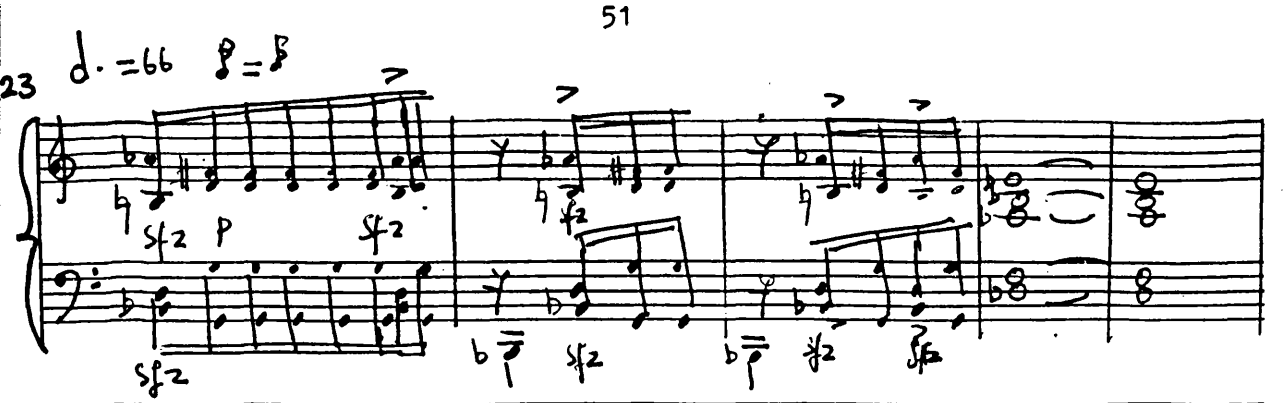
Ex. 18


a)
bars: 119 ff
b)
bars: 129 ff
c)
bars: 145 ff
d)
bars: 149
e)
bars: 156 ff

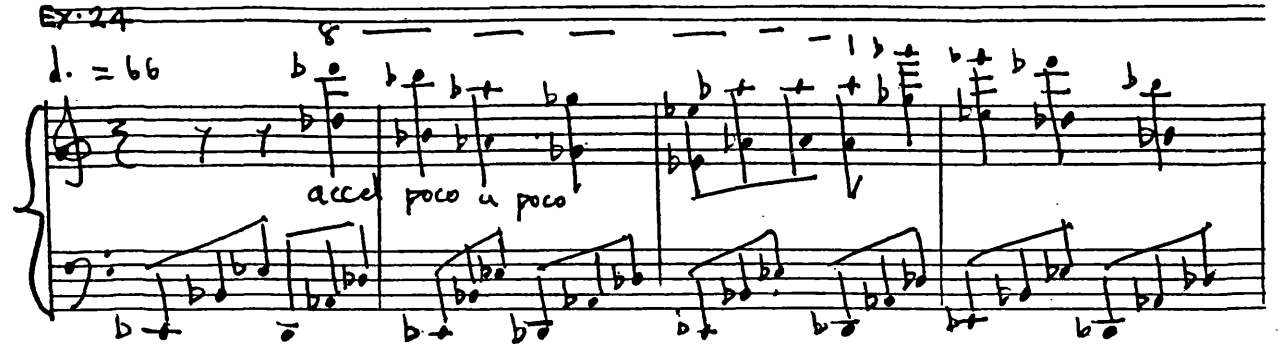
Ex. 19

Andante Cantabile
presto fantastic
f leggiero
ped

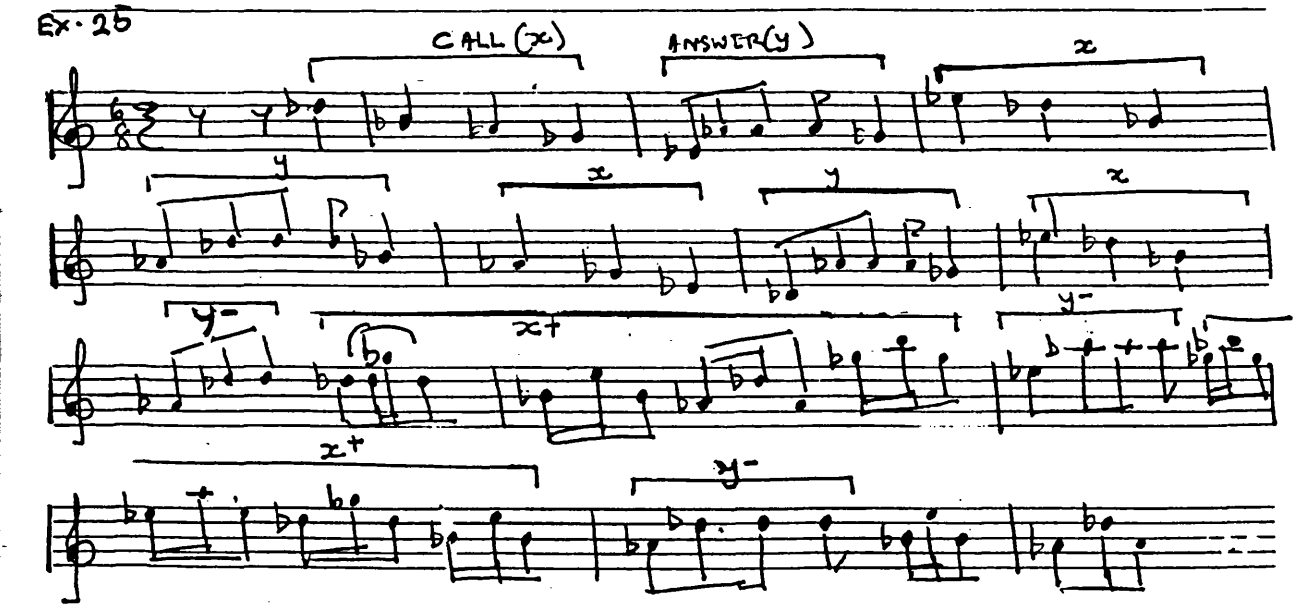

Ex. 20
ppp
p
ppp
ped
ped
Ex. 21
♩ = 100
FOUR NIGERIAN DANCES
a)
mf
b)
pp
simile
c)
mp (rubato)
ppp
ped
Ex. 22

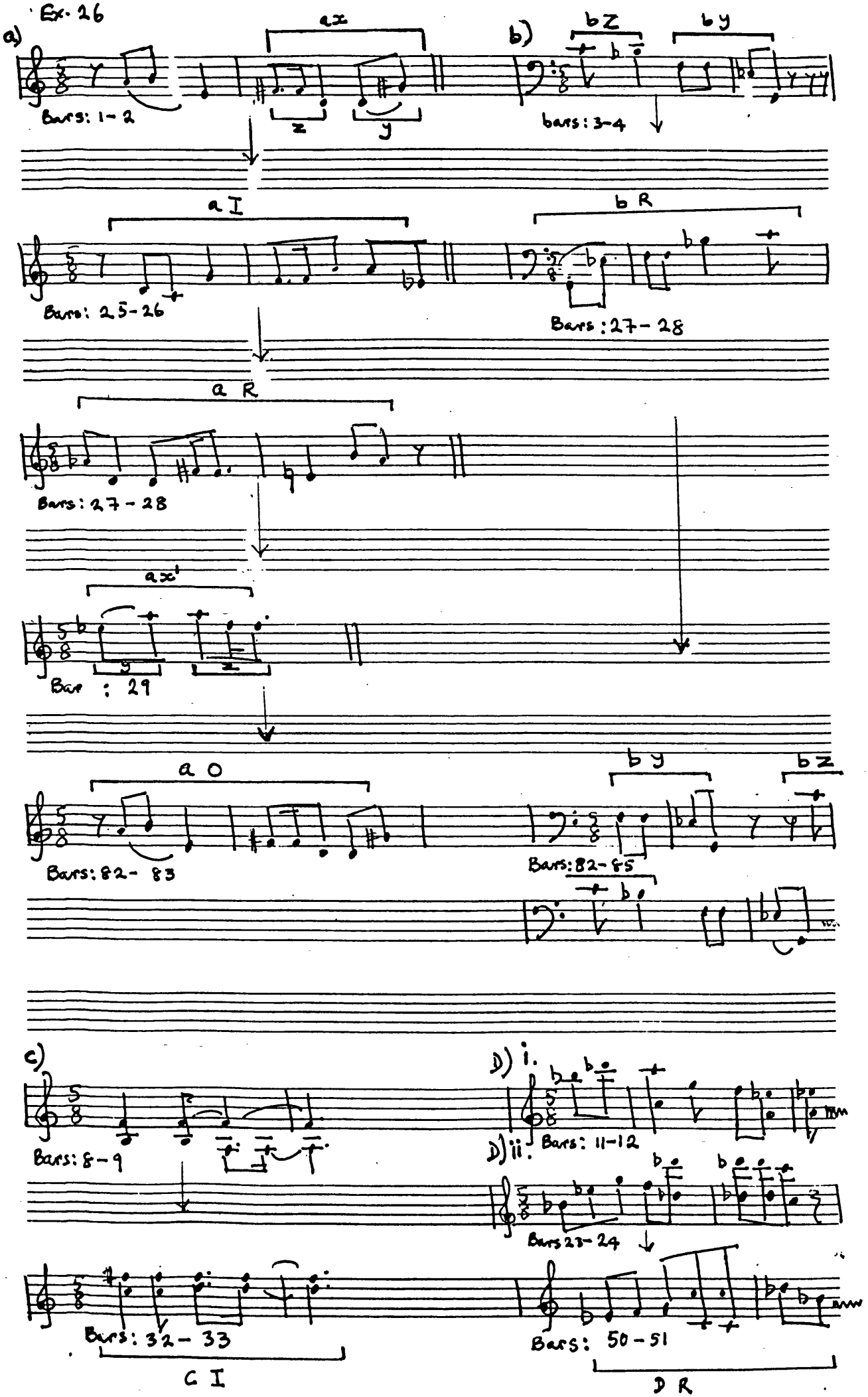

23
d. = 66
sfz
p
sfz
sfz
sfz
sfz
sfz
sfz

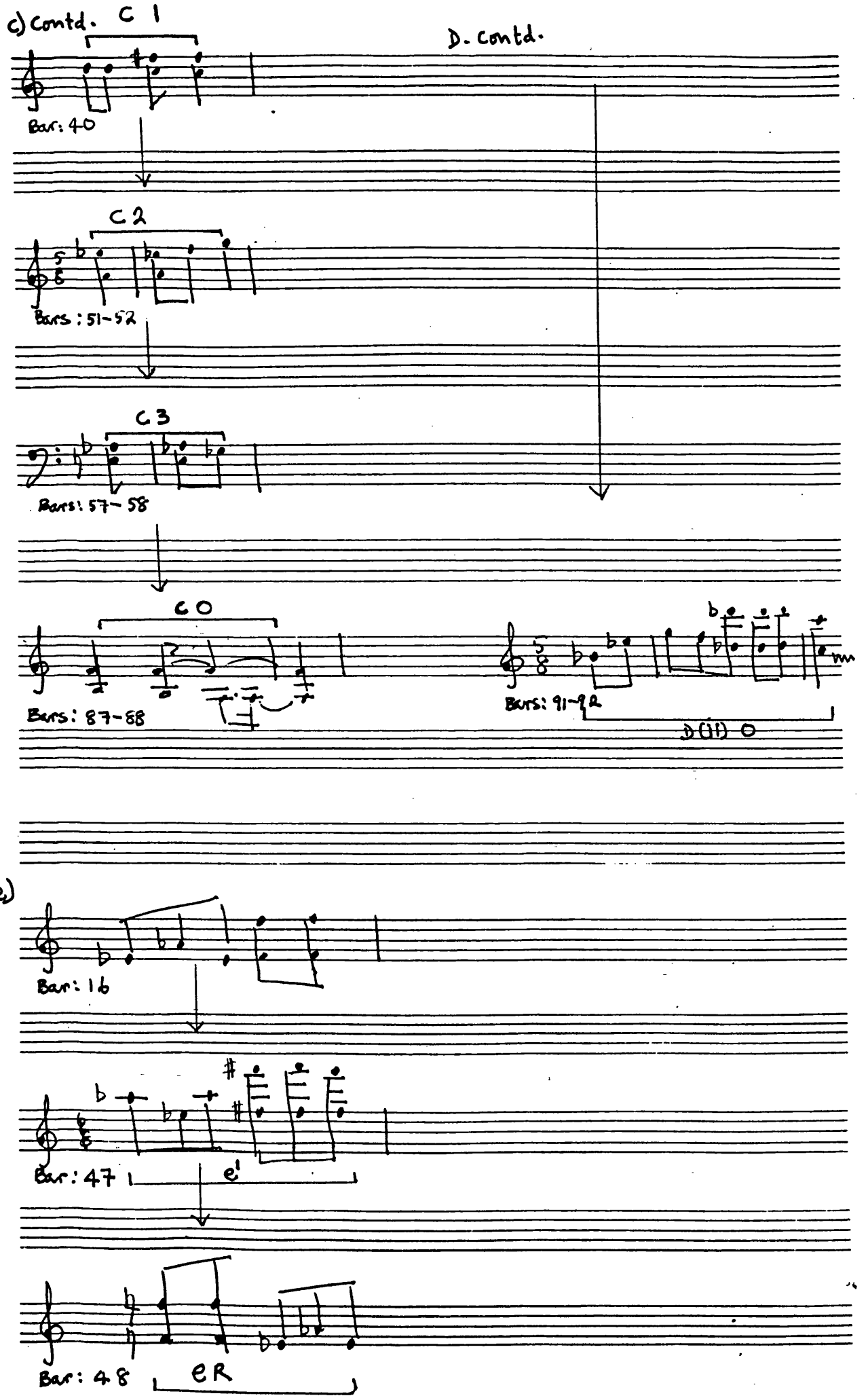
Ex. 24


d. = 66
accel poco a poco

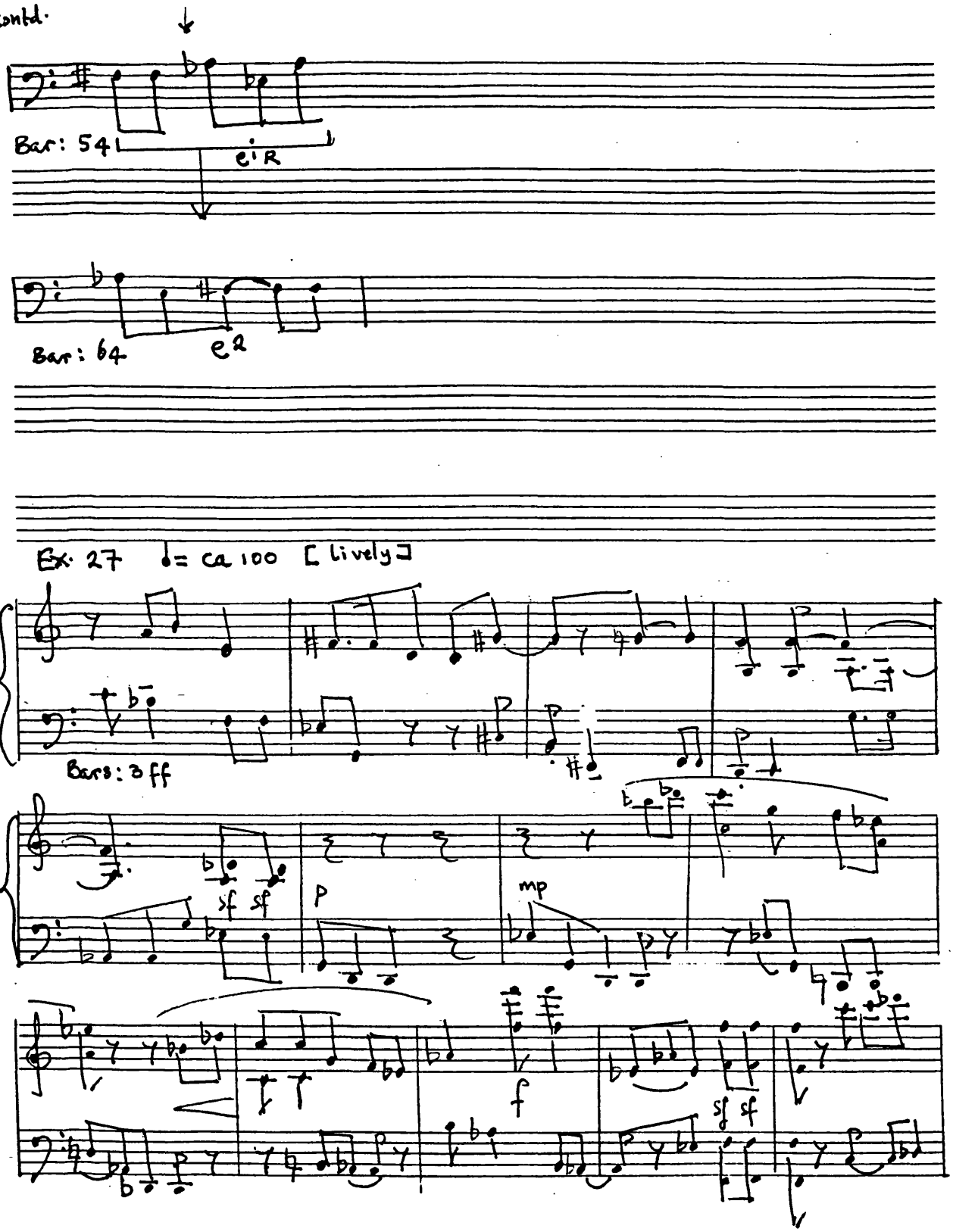
Ex. 25


CALL (x)
ANSWER (y)
x
y
x
y
x
y-
x+
y-
x+
y-


Ex. 26
a)
ax
z
y
Bars: 1-2
b)
bz
by
bars: 3-4
aI
Bars: 25-26
bR
Bars: 27-28
aR
Bars: 27-28
ax'
Bar : 29
aO
Bars: 82-83
by
bz
Bars: 82-85
c)
Bars: 8-9
Bars: 32-33
CI
D) i.
D) ii.
Bars: 11-12
Bars 23-24
Bars: 50-51
DR


c) Contd.
C 1
D. Contd.
Bar: 40
C 2
Bars: 51-52
C 3
Bars: 57-58
C 0
Bars: 87-88
Bars: 91-92
D (11) 0
e)
Bar: 16
Bar: 47
e'
Bar: 48
eR

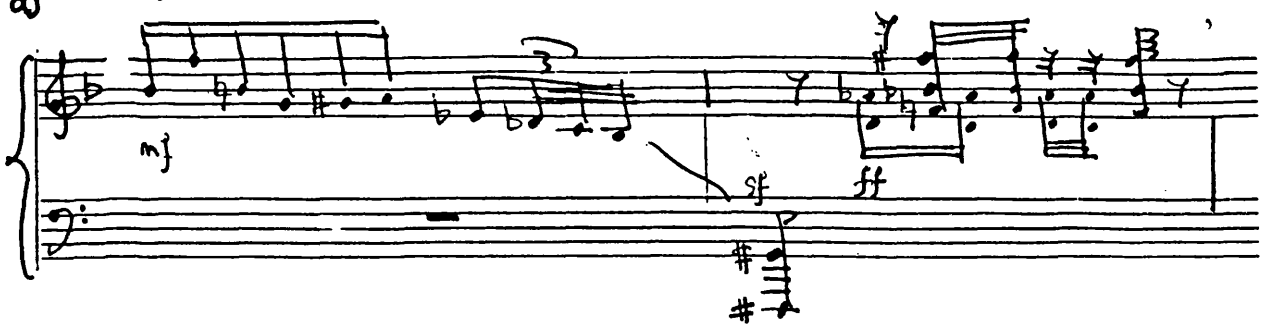
contd.



Ex. 28

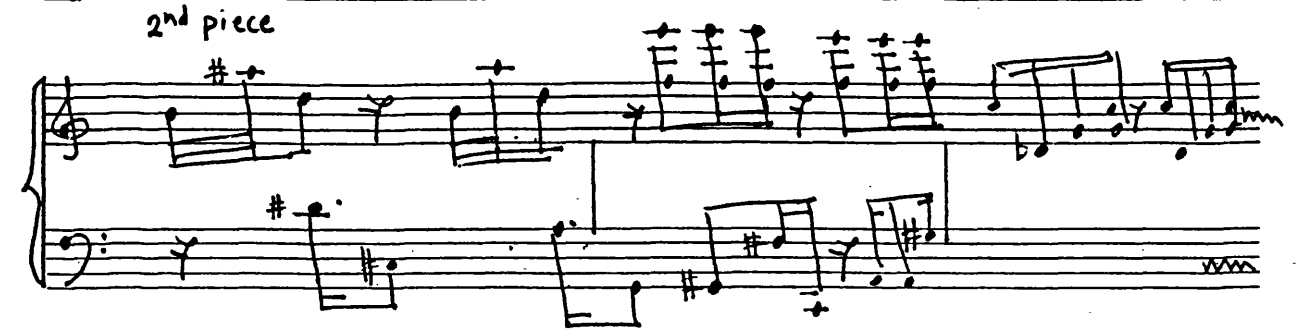
SKETCHES

a) First piece



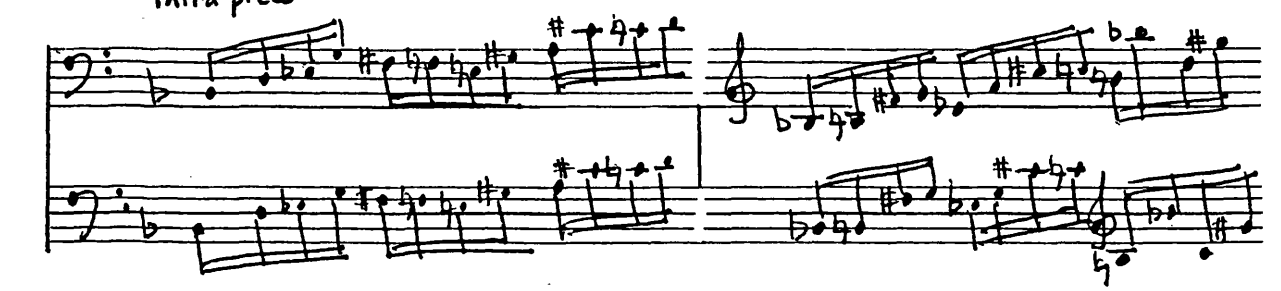
Ex. 29

2nd piece

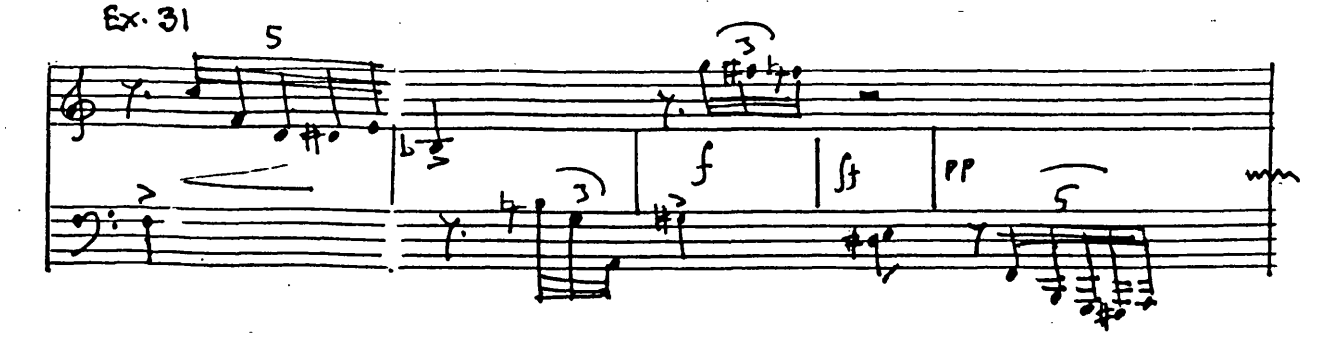


Ex. 30

Third piece

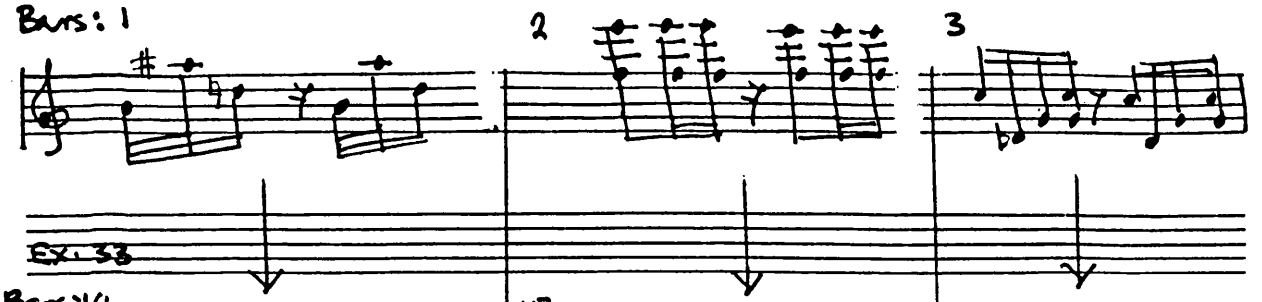


Ex. 31



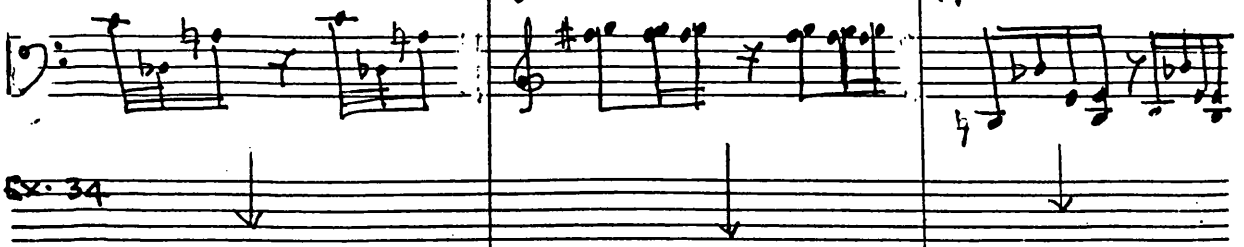
Ex. 32

Bars: 1 2 3



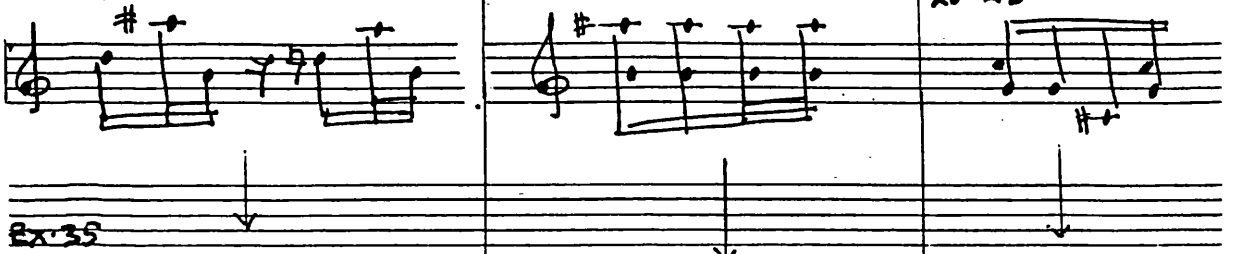
Ex. 33

Bars: 14 15 19



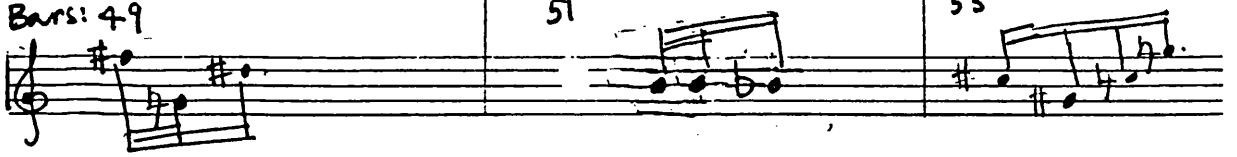
Ex. 34

Bars: 17 32-33 20-23



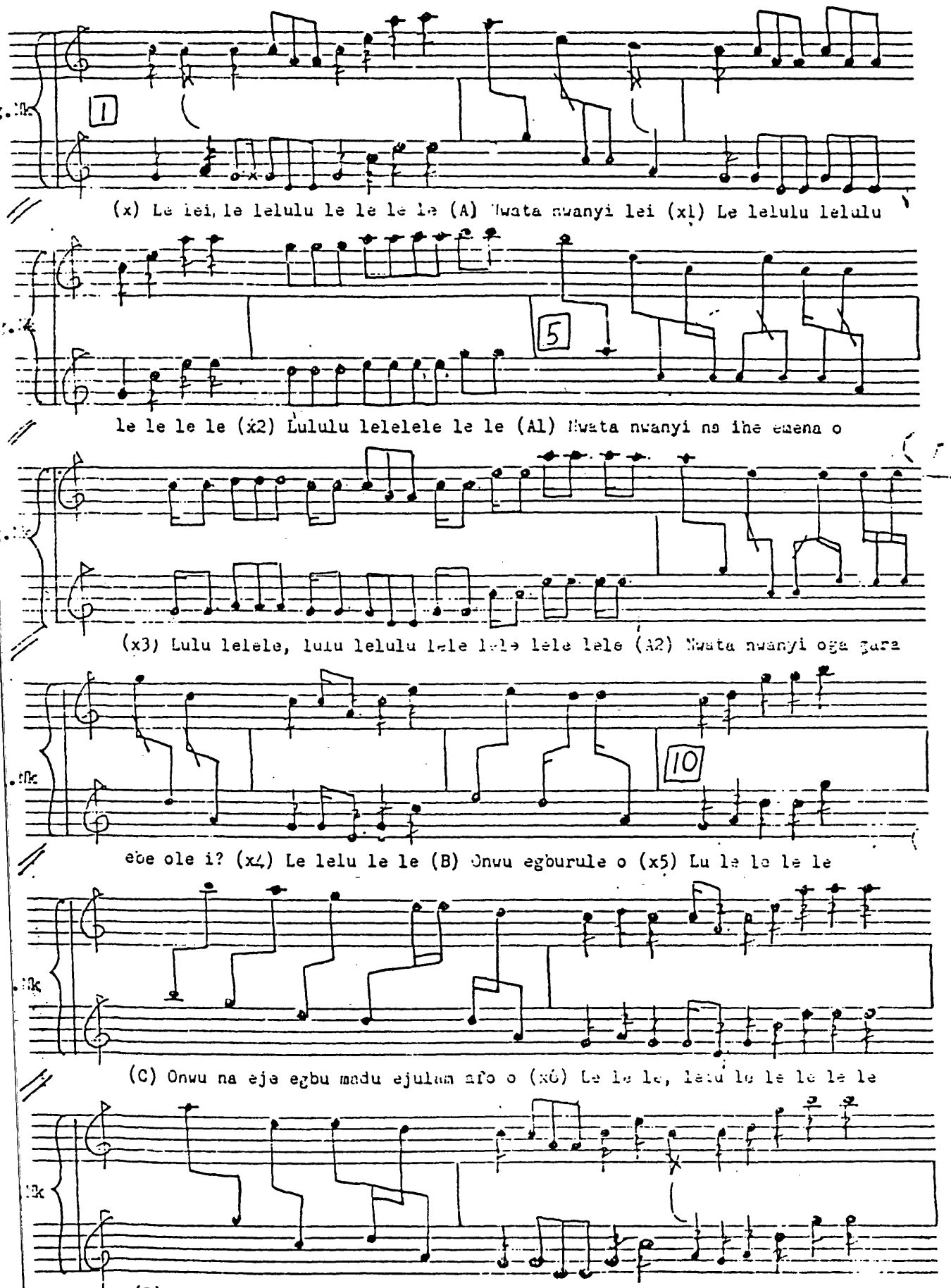
Ex. 35

Bars: 49 51 53



359

NWATA NWANYI OGA GARA EBE OLE I?



(x) Le lei, le lelulu le le le le (A) Nwata nwanyi lei (x1) Le lelulu lelulu

le le le le (x2) Lululu lelelele le le (A1) Nwata nwanyi na ihe emena o

(x3) Lulu lelele, lulu lelulu lele lele lele lele lele (A2) Nwata nwanyi oga gara

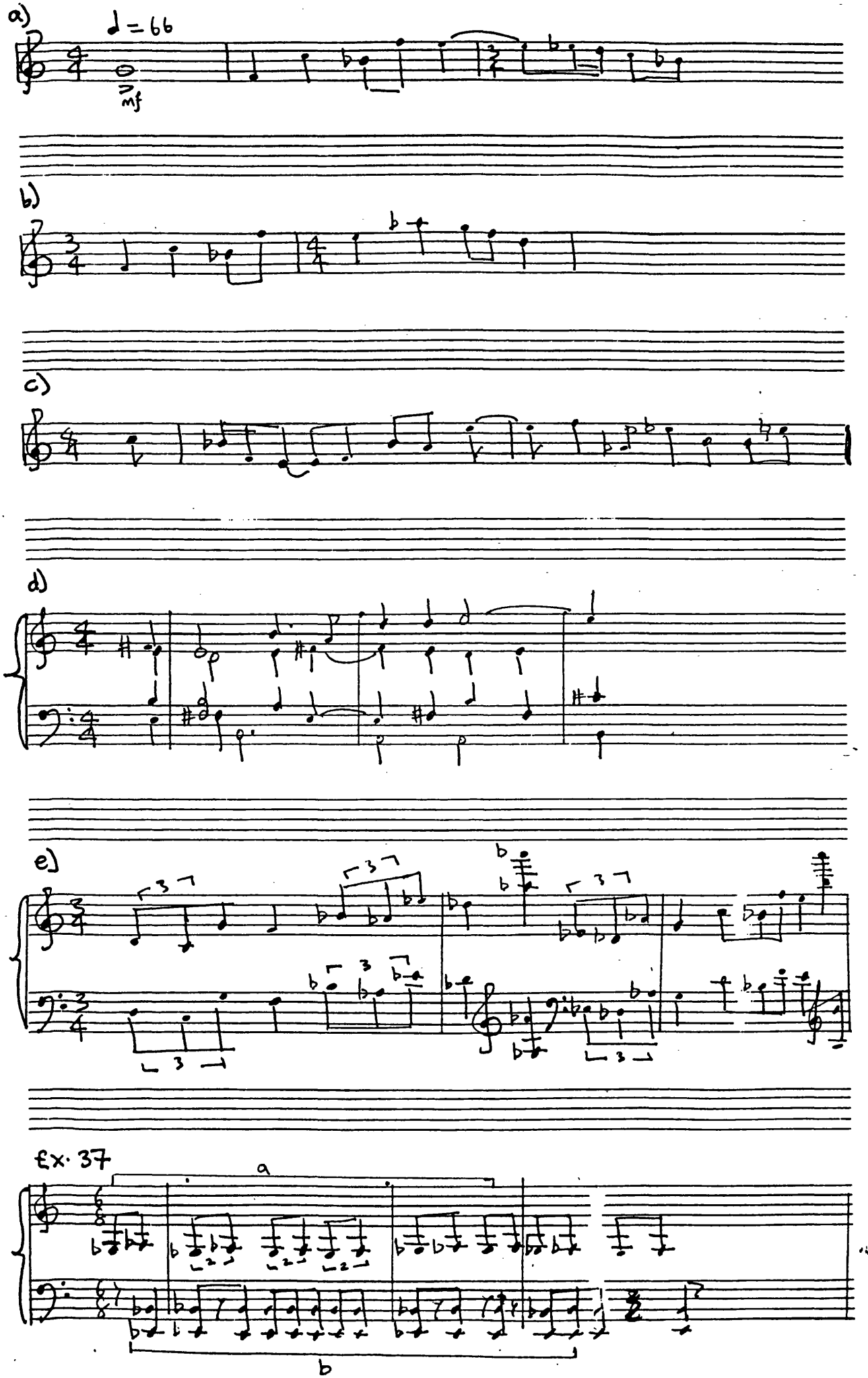
ebe ole i? (x4) Le lelu le le (B) Onwu egburule o (x5) Lu le le le le

(C) Onwu na eje egbu madu ejulam afo o (x6) Le le le, lelu lu le le le le le

(D) Ma akpo dede ino nneya o (x7) Le lelulu le le, lei le le le, le le

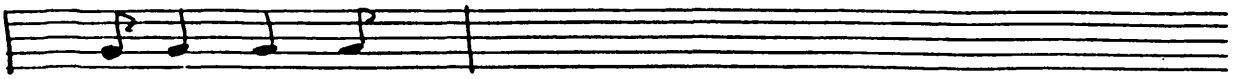
Lustra Variations

Ex. 36



Ex. 37

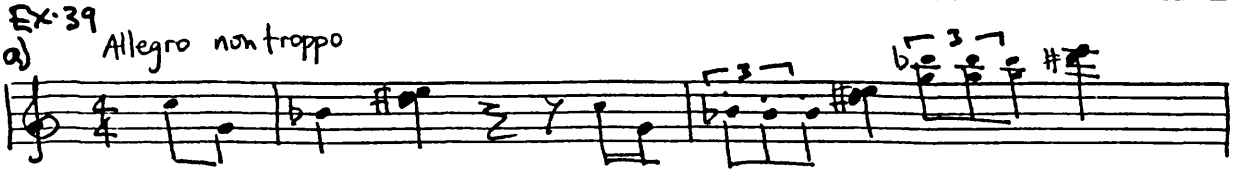
Ex. 38



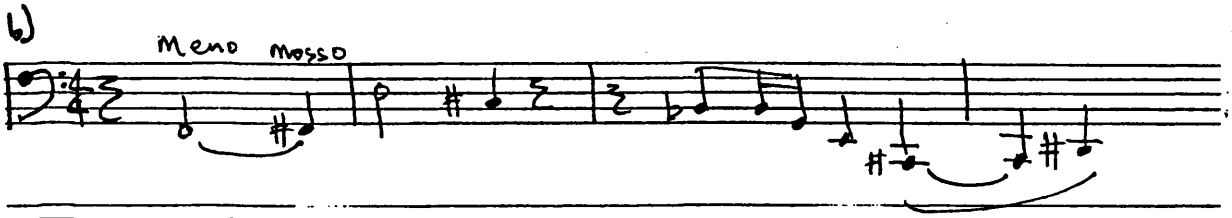
The Wanderer

Ex. 39

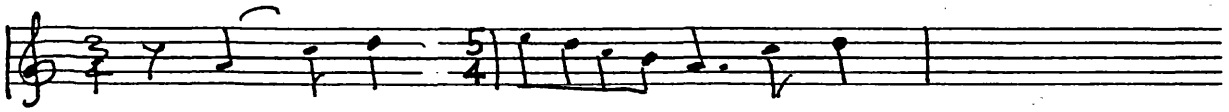
a) Allegro non troppo



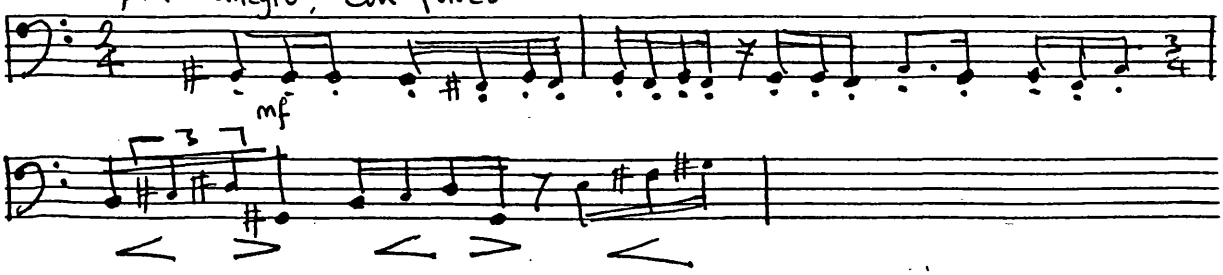
b) Meno mosso



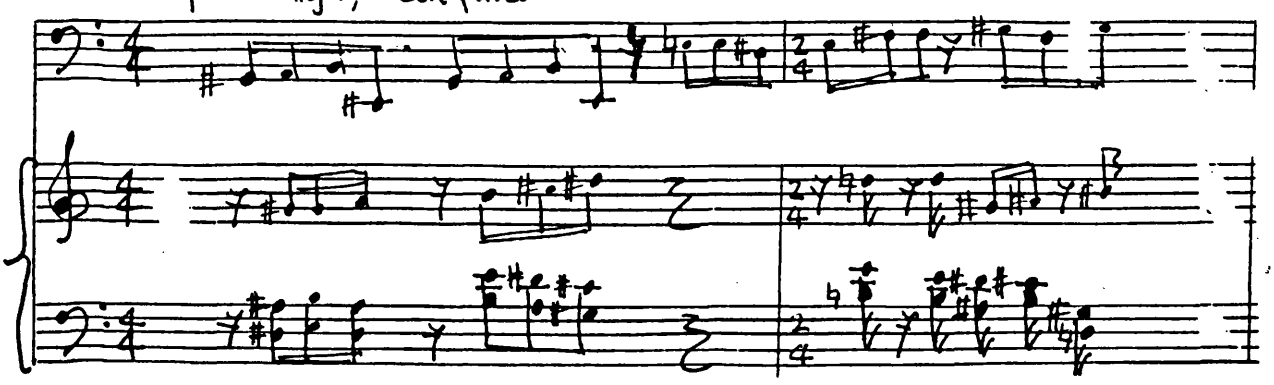
c)



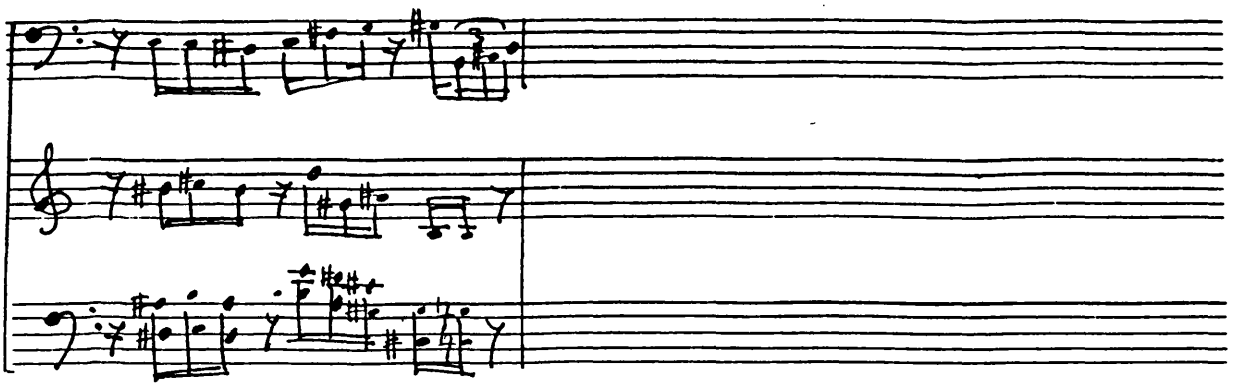
d) più allegro; con fuoco



Ex. 40 più allegro; con fuoco



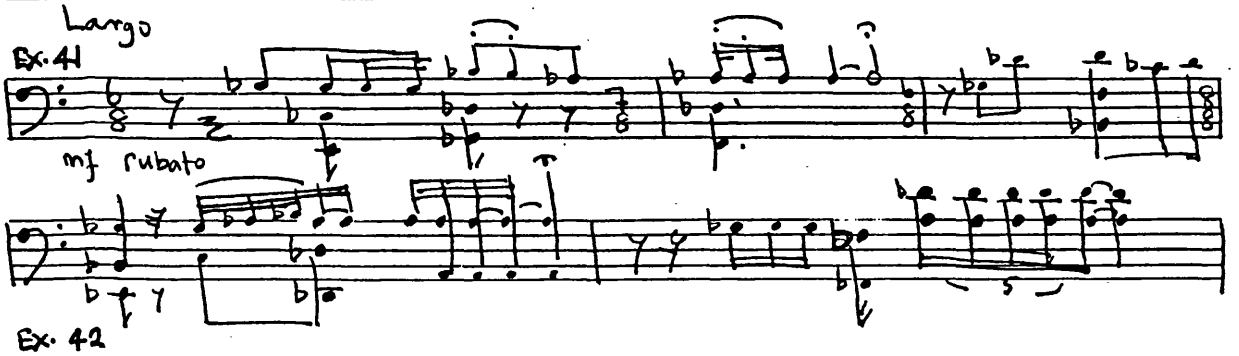
Ex. 40 contd.



Largo

Ex. 41

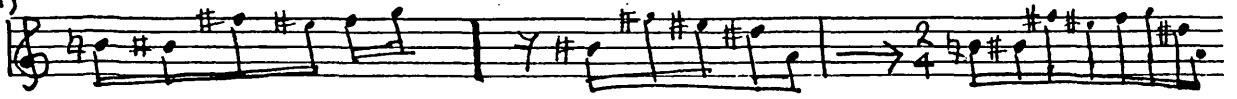
mf rubato



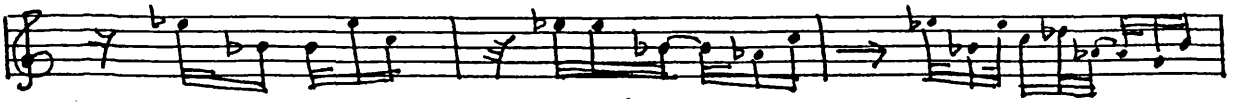
Ex. 42

A Dovetailing of phrases

(i)

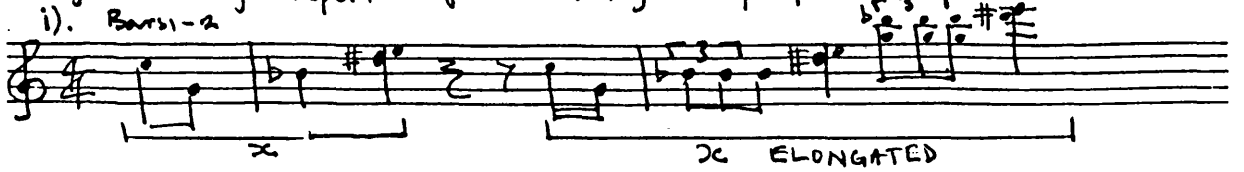


(ii) Bars 107–109



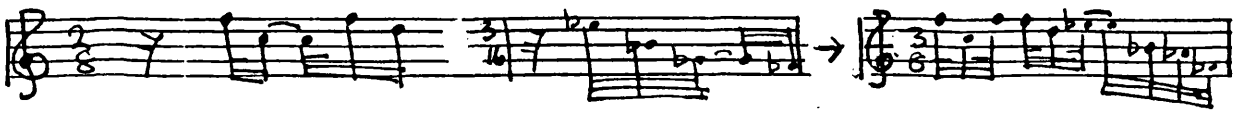
B. Elongation through repetition of the last segment of a phrase:

i). Bars 1–2



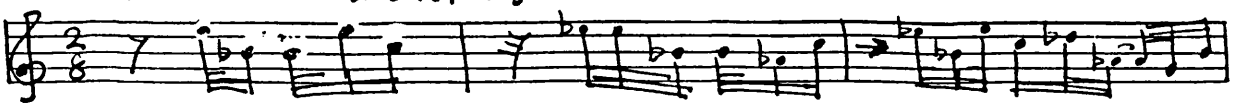
c: Variation of phrases through repetion or prolongation of notes within them.

b. Bars 114–117



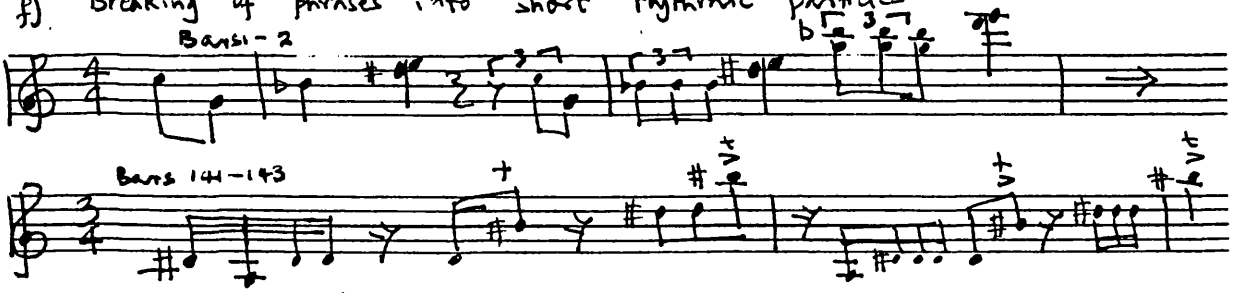
Evocation of the use of registral melody.

d. Bars 107–109.



e): monotonal punctuations: bars 222–224

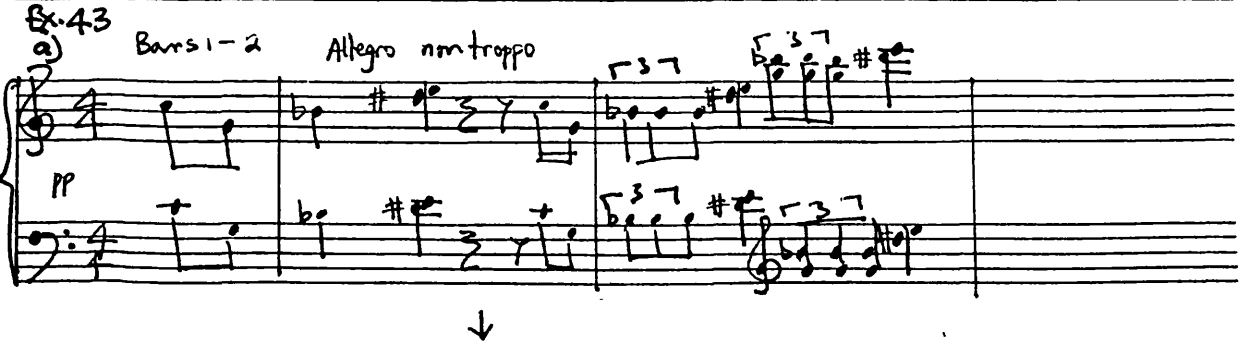
f) Breaking of phrases into short rhythmic particles.



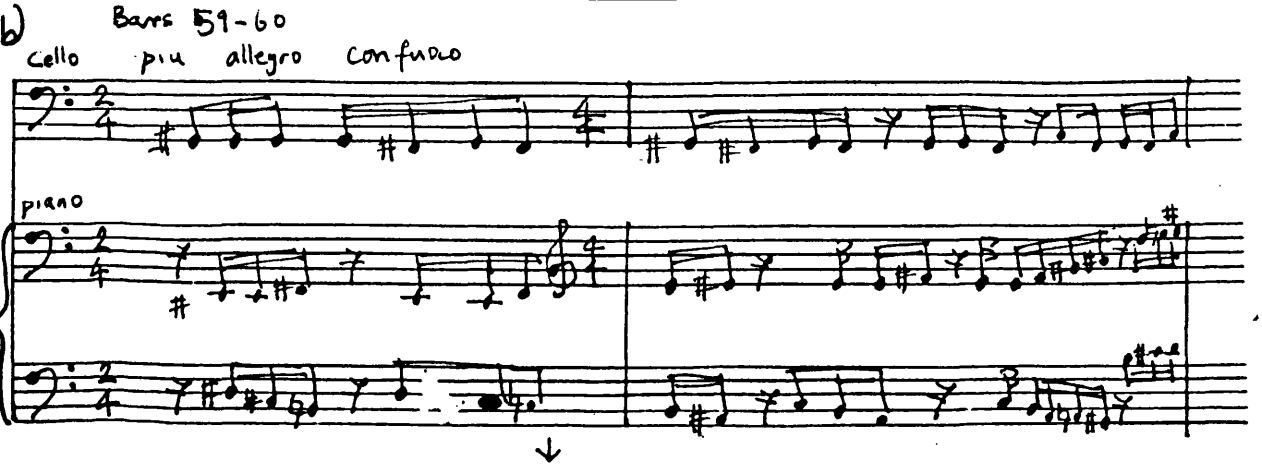
g) See f above: rhythmic variations on repetitive phrases.

Ex. 43

a) Bars 1–2 Allegro non troppo

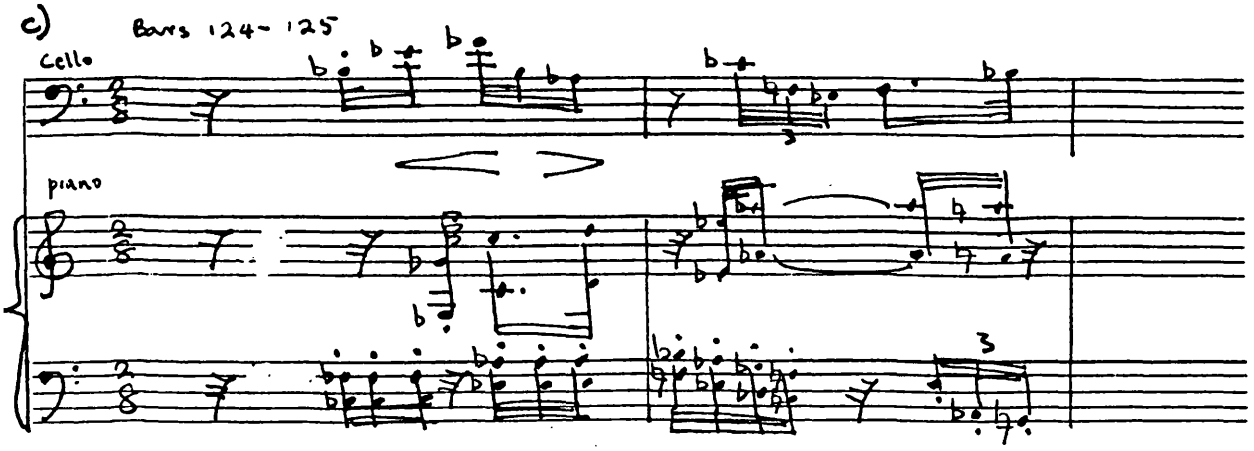


b) Bars 59–60

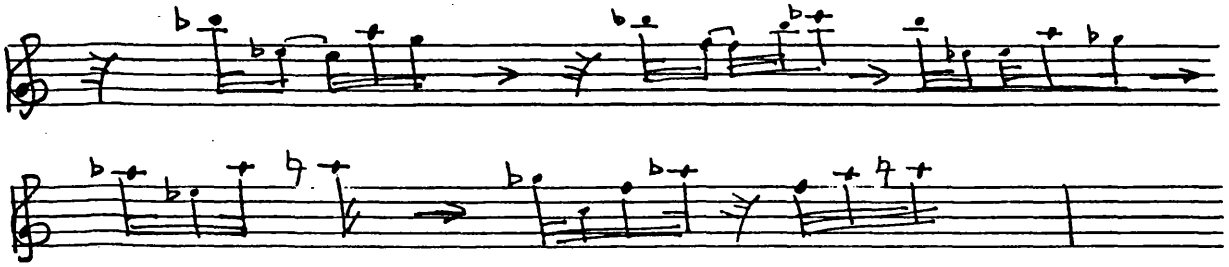


Ex. 43 contd.

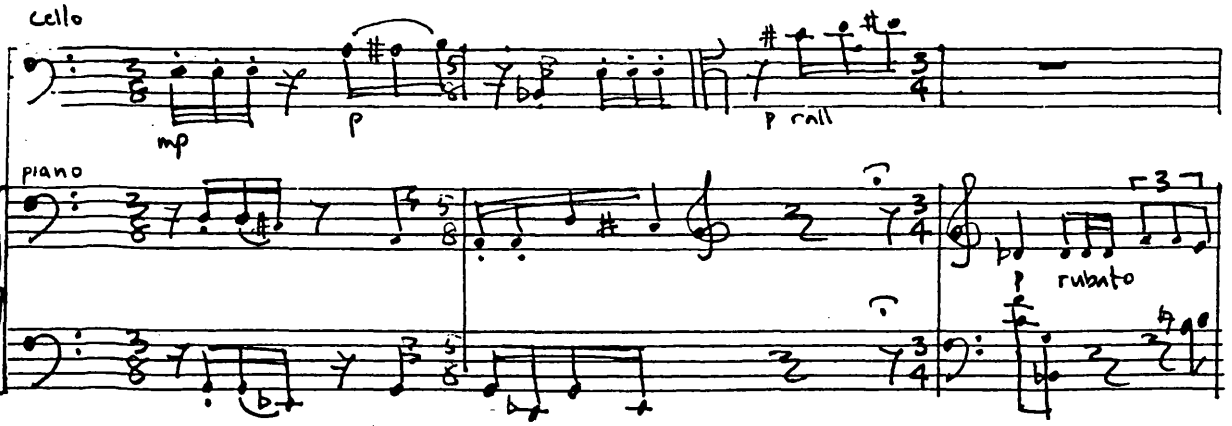
c) Bars 124–125



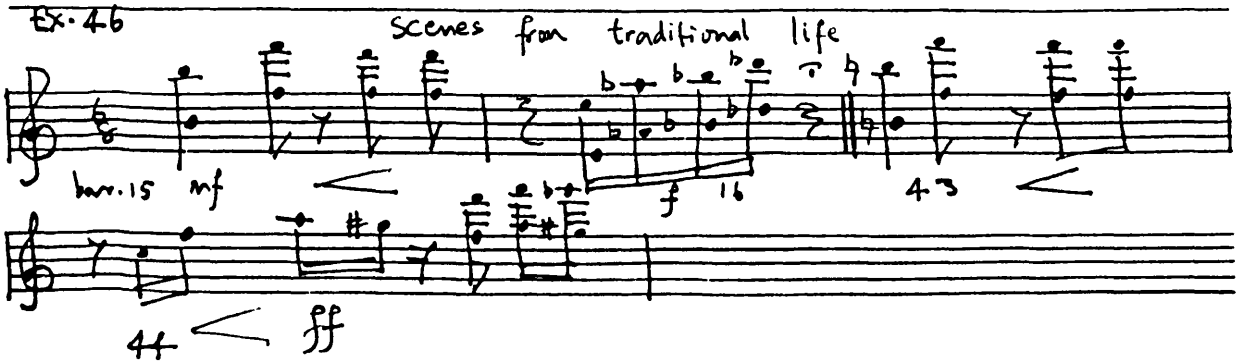
Ex. 44



Ex. 45

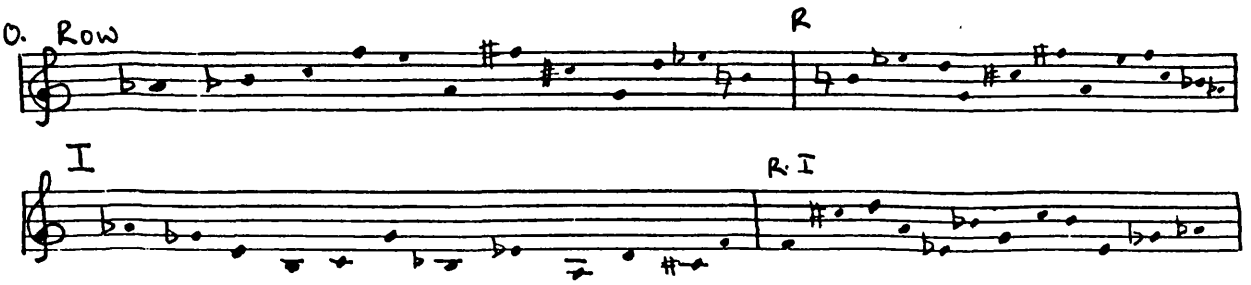


Ex. 46



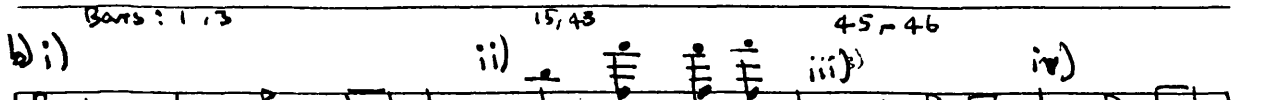
Ex. 47 Motivic Variations in "Scenes from traditional life: No. 1

a)



Bars: 1, 3 15, 43 45–46

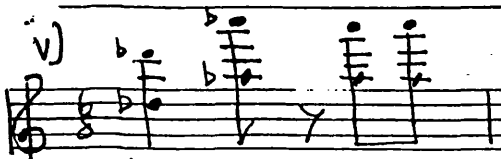
b) i) ii) iii) iv)



Pitch derivation: 1st two notes of O. (P. D). Tritone of Row 1st two notes of O

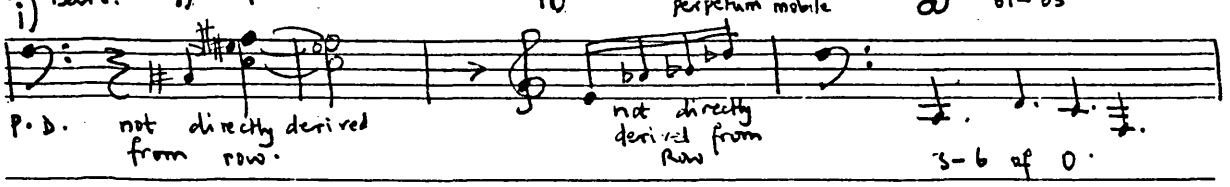
Bars: 59–60

v)



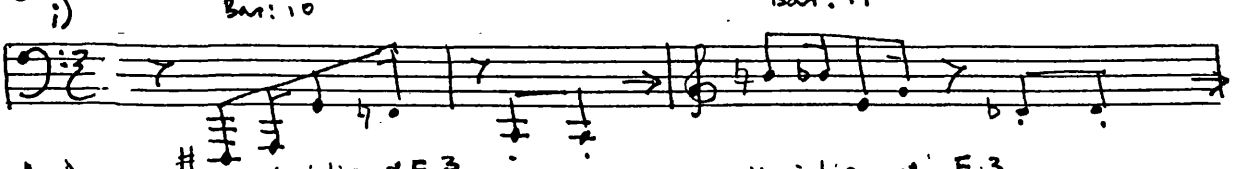
P. D: perfect 5th of Row

c) i) Bars: i) 4 ii) Bar: First section's perpetum mobile d) 61–65



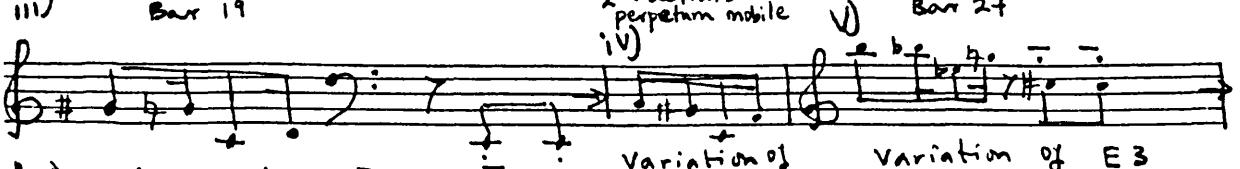
P. D. not directly derived from row. not directly derived from Row 3–6 of O.

e) i) Bar: 10 ii) Bar: 17



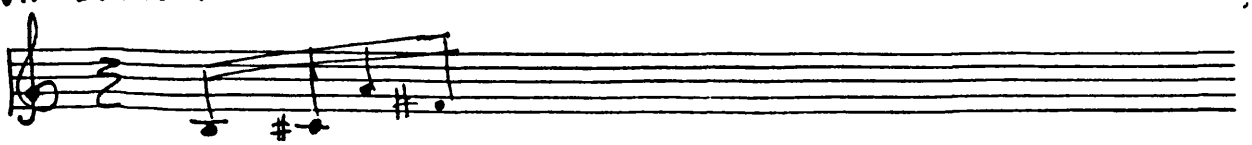
P. D. Variation of E 3 Variation of E 3

iii) Bar 19 iv) 2nd section's perpetum mobile v) Bar 27



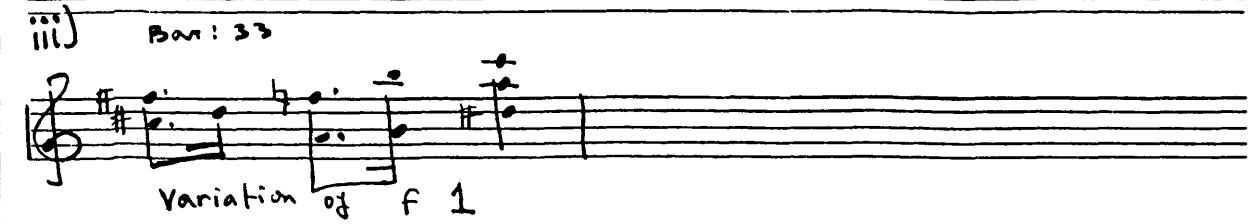
P. D. 6–12 of R. I. Variation of E 3 Variation of E 3

vii) Bars 56–59

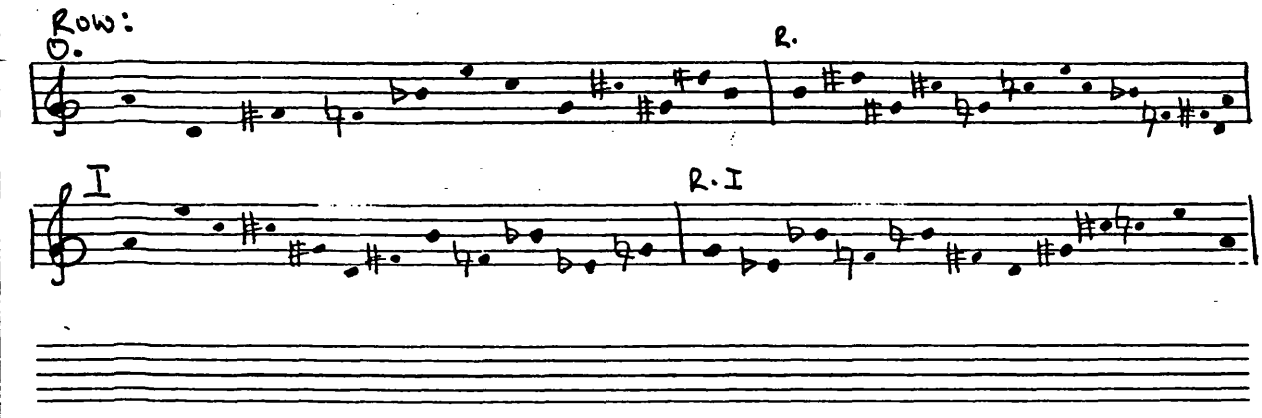


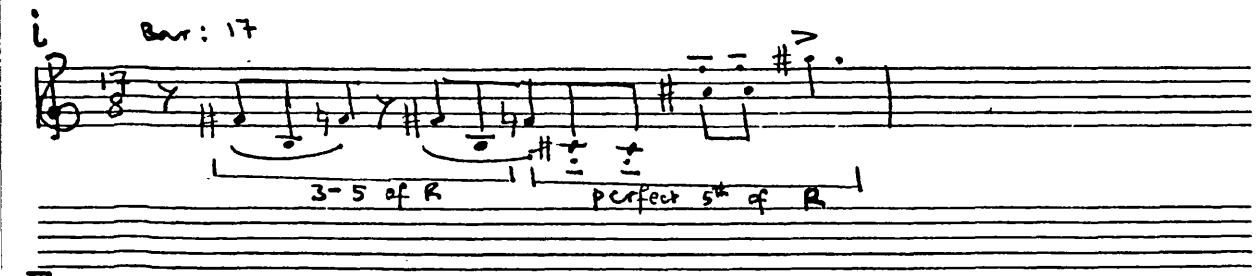
Related to E'

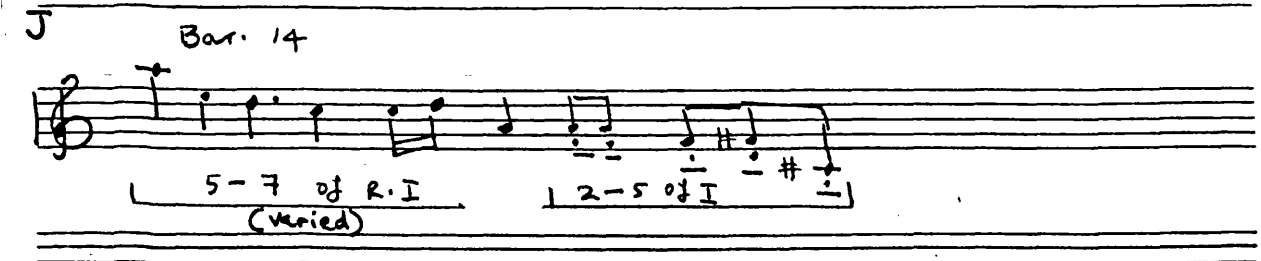
Ex. 47 Contd.

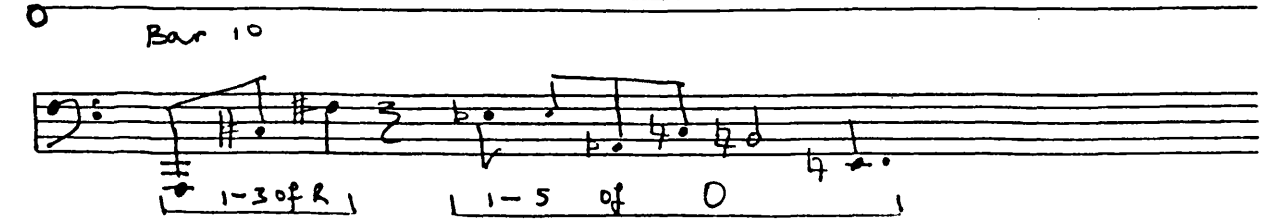


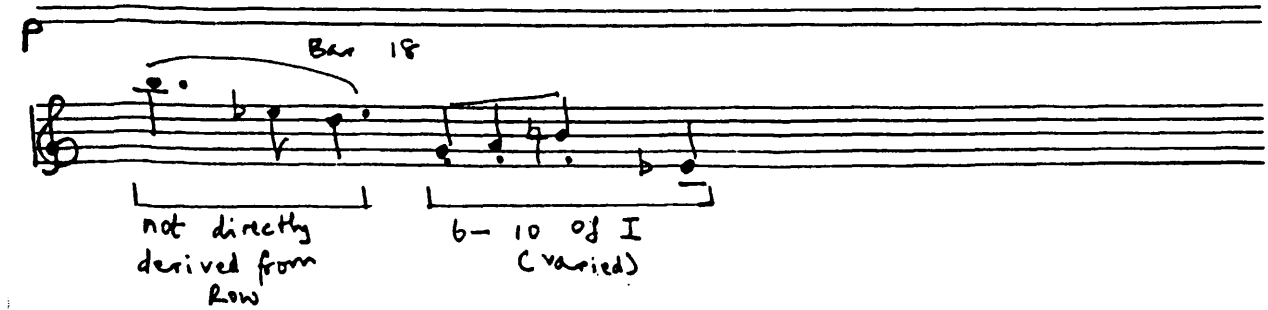
Ex. 48











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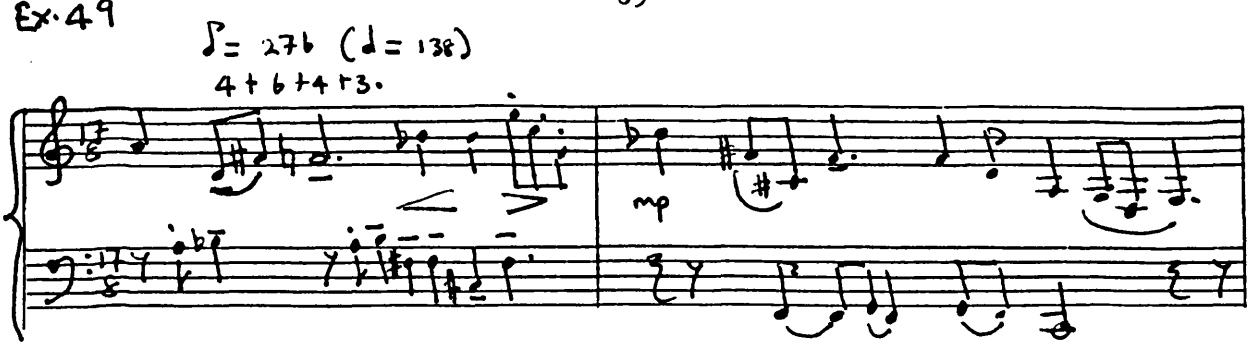

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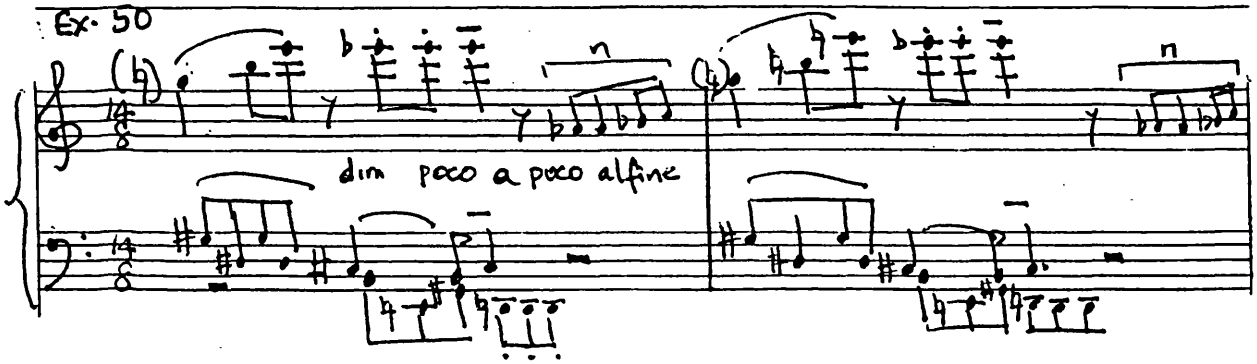

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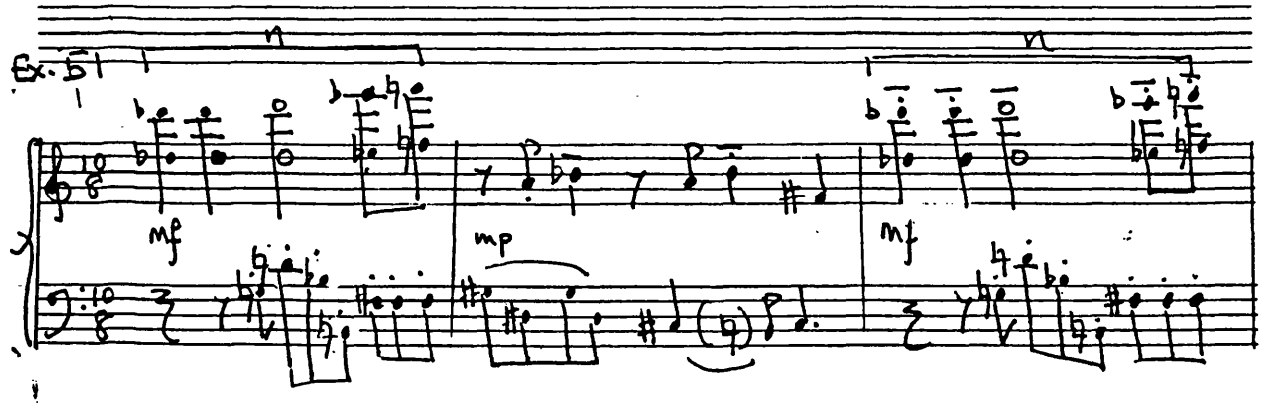
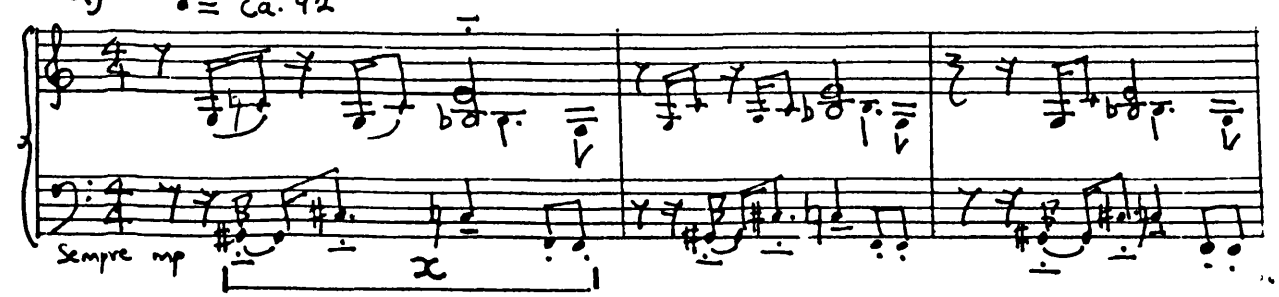
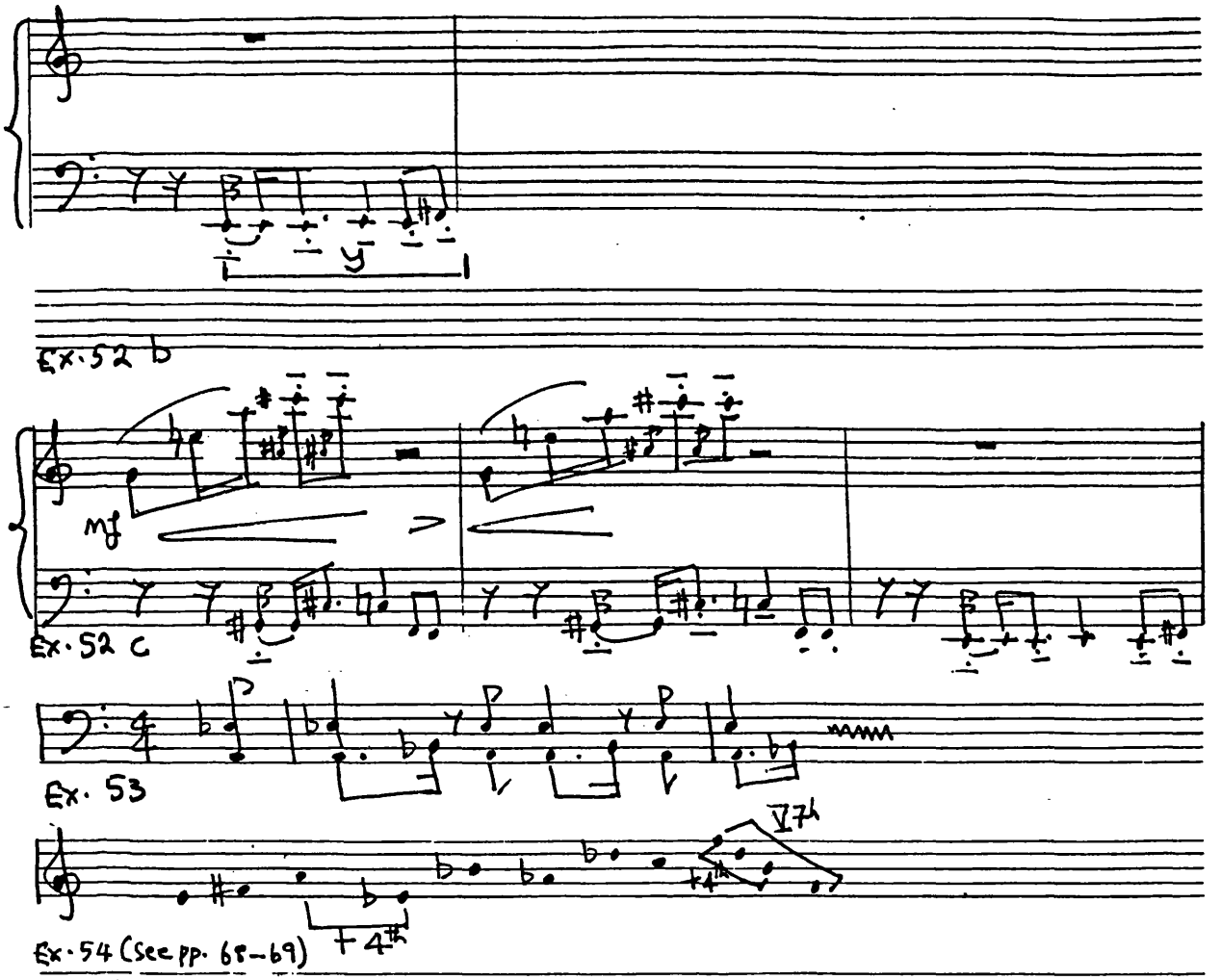


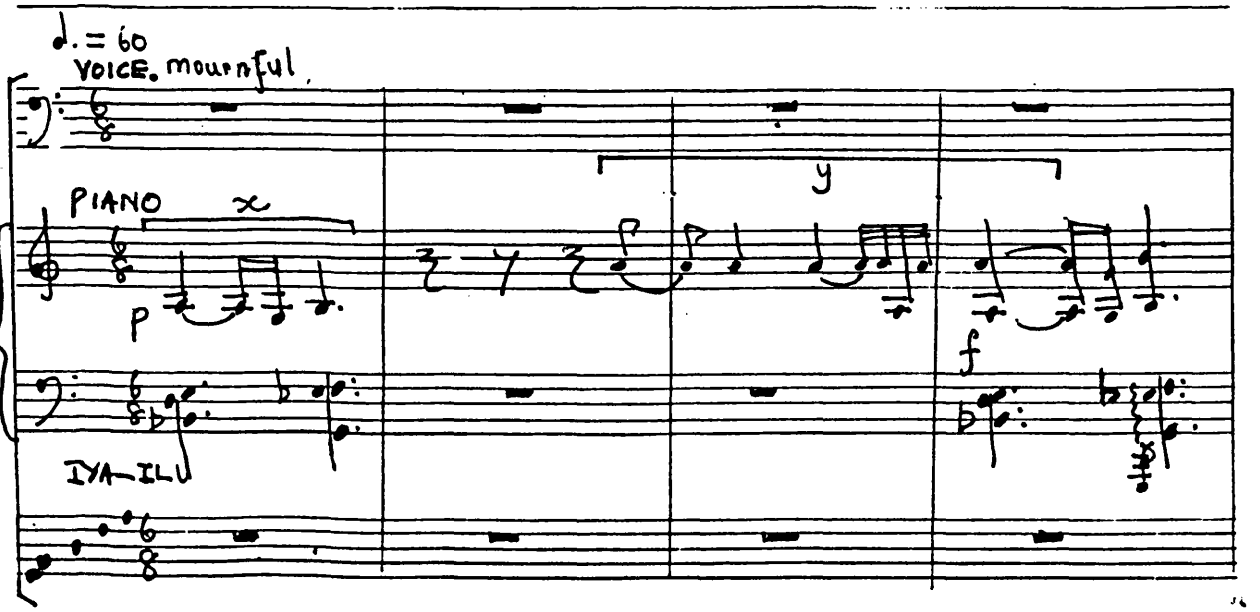
Ex. 52

a) ♩= ca. 92





Ex. 55 Three Yoruba Songs.



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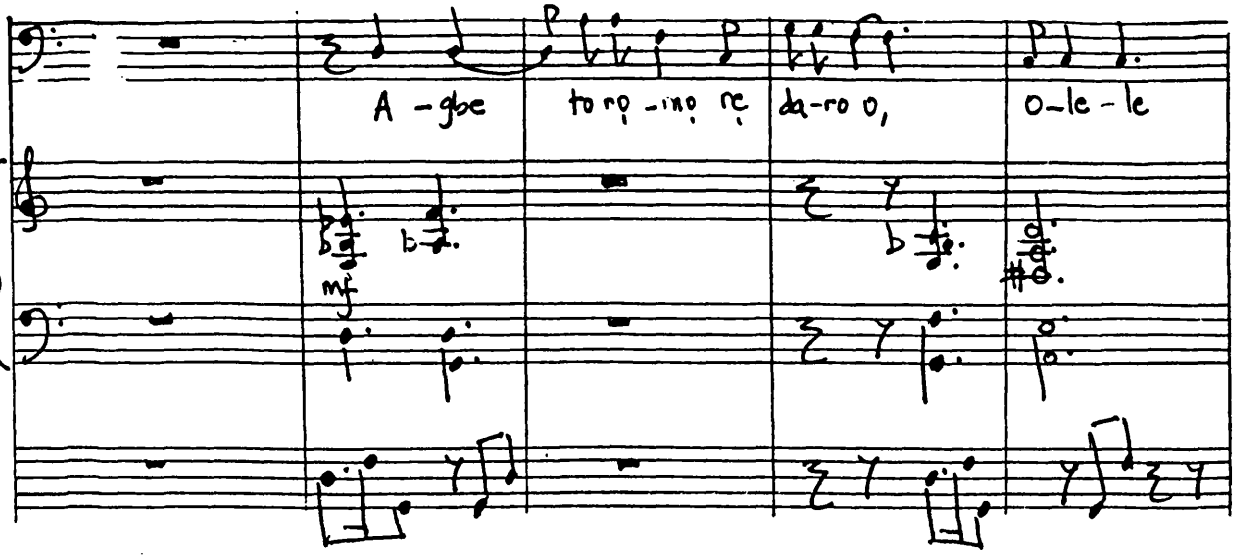

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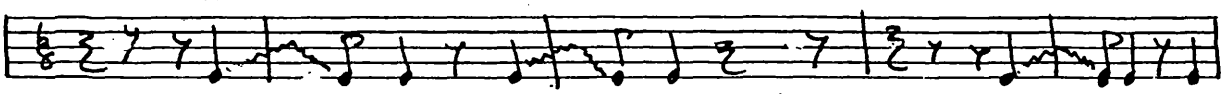

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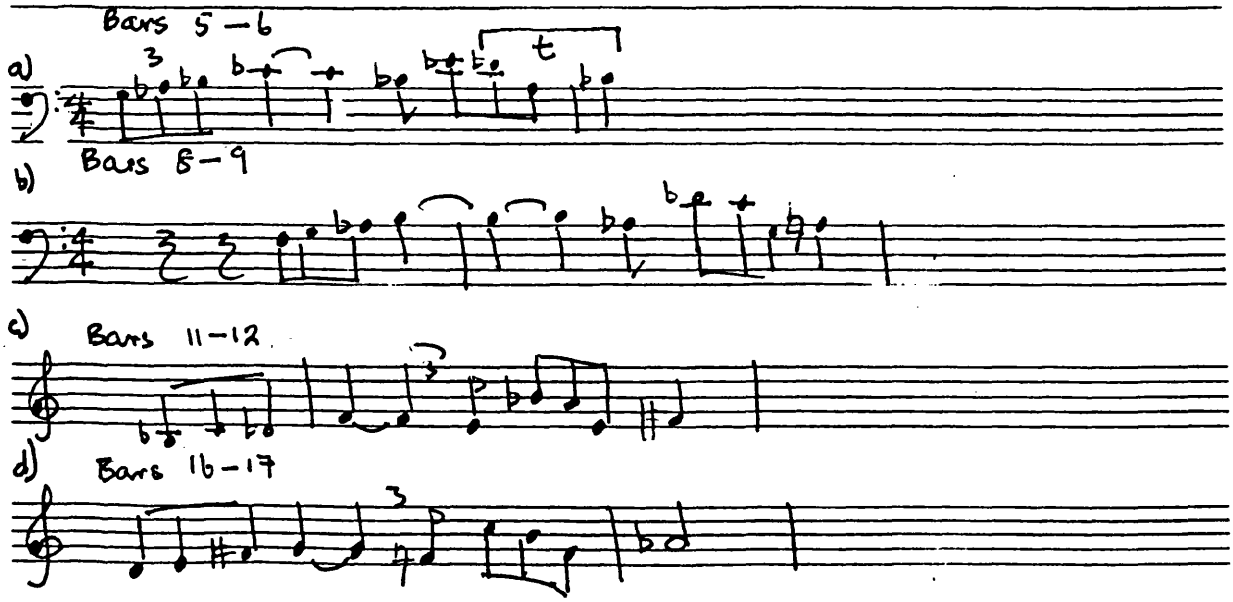


Agbe

Agbe to'romo're daro O, Olele
Aluko to romo re gosun O, Olele
Baba y'oku to ro mo re, pa̩yogo ìde O
Awa Kole Saro iwonyen
Kama bolu sere imoran, Olele O.

Translation:

Agbe decorates its offsprings, Olele
Aluko decorates its offsprings, Olele
The dead man cannot do this for his offsprings
It is we who can mourn such people.
Let us not ask for advice from Olu, Olele.

Eìye meta

Eìye meta Ototo l'o mbe nìnu Igbo
to gbajumo larin eìye
Agbe, Etu, Aluko
Agbe gbajumo larìn eiye
Eiye ti ko se'nia to paso re l'aro
Etu, eiye ko senia paso re ladire
Etu gbajumo larin eye
Aluko gbajumo, Eiye ti ko senia
to ka so re losuu

Translation:

There are three birds in the Forest,
Three important birds.
Agbe, Etu, Aluko
Agbe is important among the birds.
It decorates its feathers.
Etu also decorates its feathers.
Likewise, Aluko decorates its birds.

Nigbati mo gbo Iroyin Egan

Ni-gbati mo gbo ro-hin E-gan O-riya mi
Nwon L'E-tu n-je-we gbe gbe, nwon
L' E'- Ki-ri n-je-we o-bo-do
Nwon tun L'E tu be ko mo ni
nwon si n'I-ga-re be ko mo 'ni-a
Nigba-ti rigo tun gbo nwon ni
Tu-ku f'o-ko a-na mi je
O-da-bi n-gbe ru le lo-la ki n-ma lo,
O-da bi n-gbe ru le lo-la ki n-ma lo.
O-ko-e-ti-le ni-wo si o-ko e-gan le-
gbin I-wo-si, i-wo-si o-ko e-gan ko ni

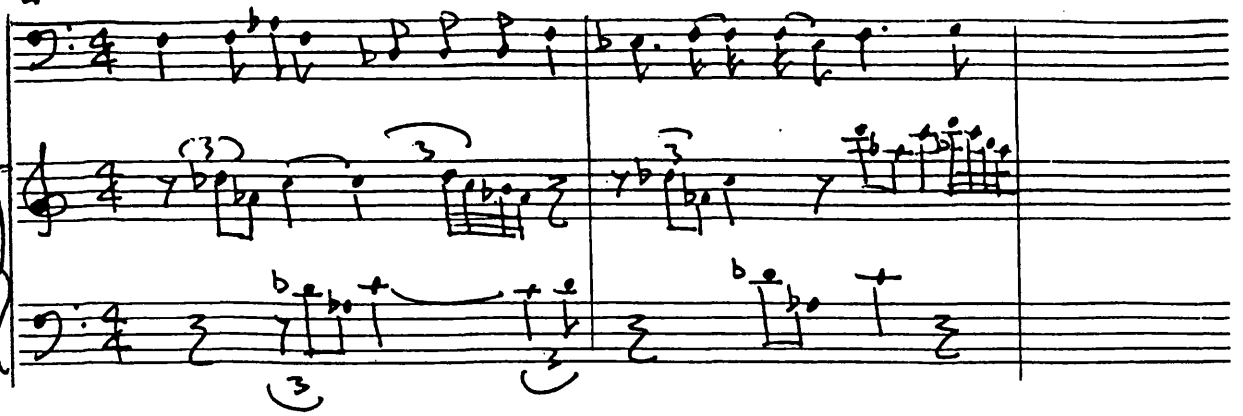
Orin i mi ko O
Orin o re mi ni
Orin alegongo petu eba ona
follo de roun mubo egan
Igi oba a dudu kere
Asari omo Ajibefon
Ina ojube omo ajolehin
eranko oworun efon
Oworun efon pa adojo eranko
Ogbona tapo tapo bi alagbede orun
Oni'felegun onife legun
Keji keji Babi kikelumo

nslation:

When I heard the news about Egan
I was moved
Since I was told some of the strange things
that happen there.
For example, they say somebody
is dating my in'law's wife
I feel like going there
at once.
The insults at Egan are numerous.

It is not my original story.
I was told by a friend.
It is the song of alegongo
who cannot but bring news from Egan.
The Oba tree is always black.
Asari, the son of Ajibefon
The fire of Ojube, always burning.
The elephant,
who kills a hundred and fifty animals.
As hot as the blacksmith's shed
Onifelegun Omfelegun:
The second, the Father of Kikelomo

Ex. 58



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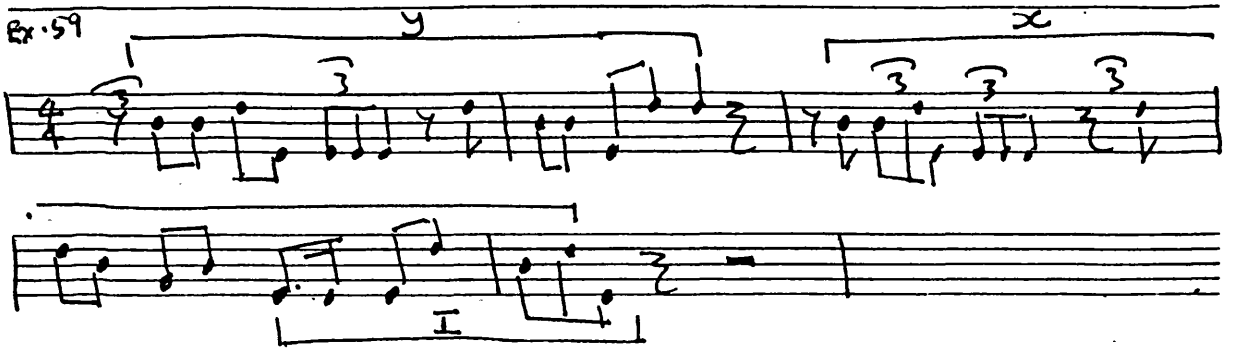

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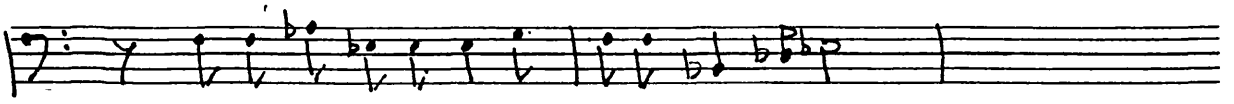

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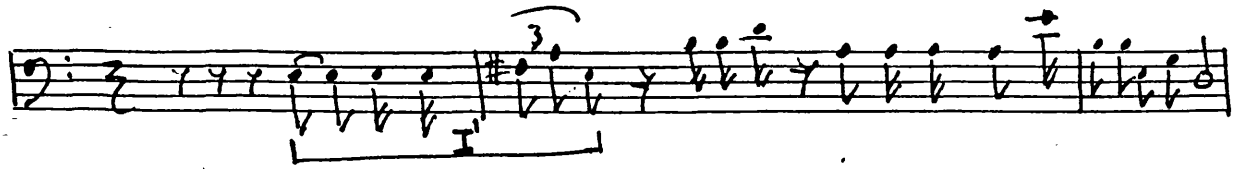
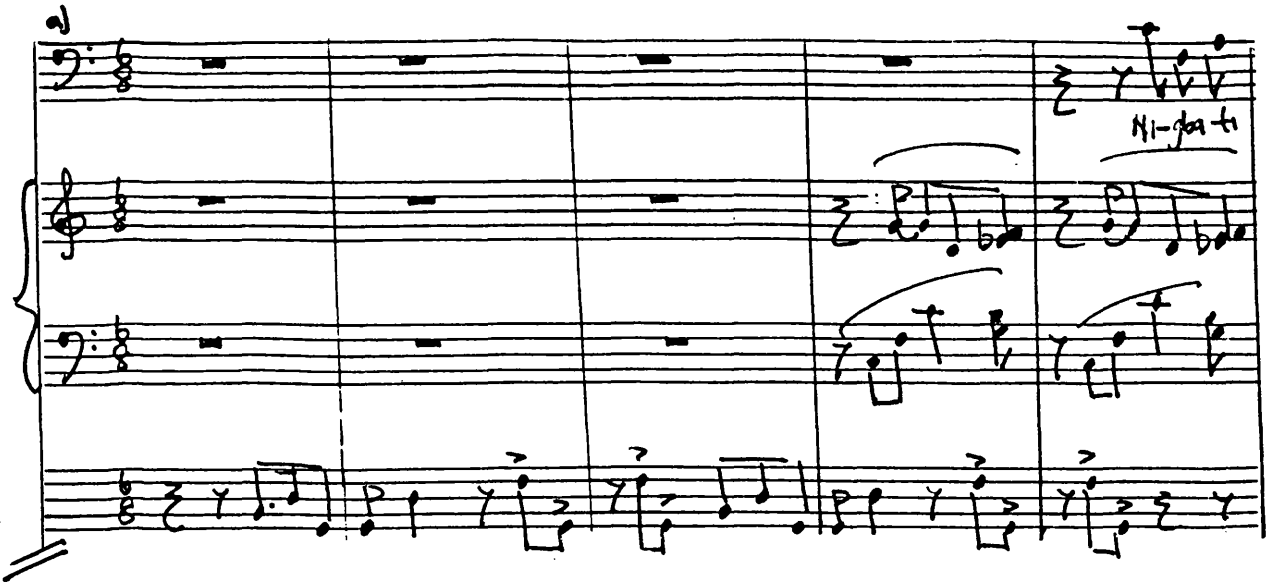
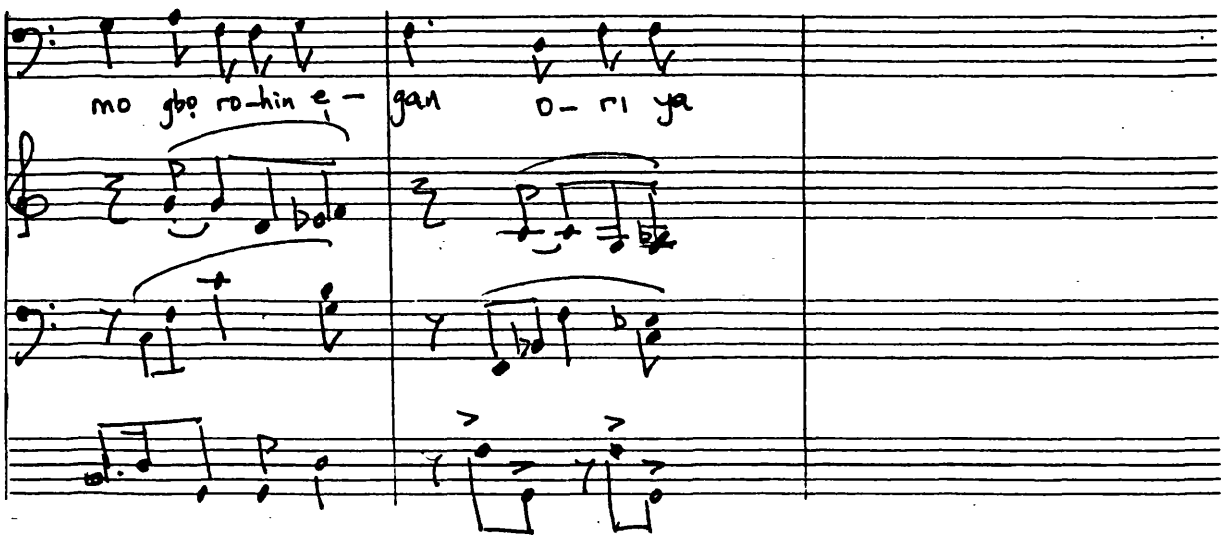


Ex. 61 : Bars 1–7

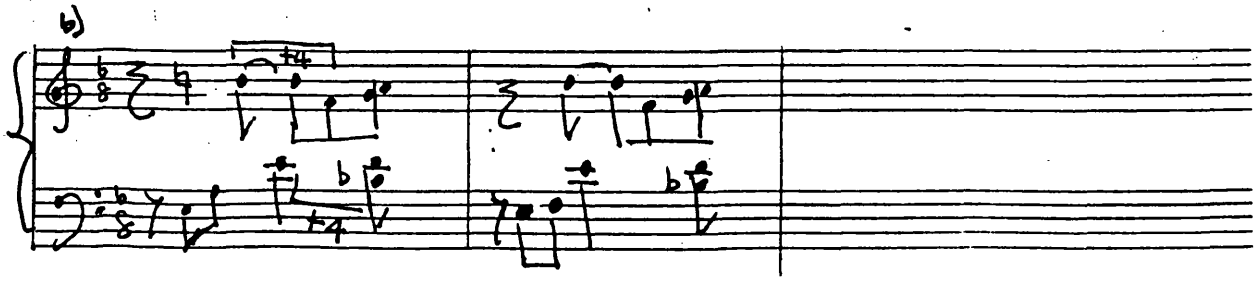
a)





Ex. 61 Bars 11–12

b)



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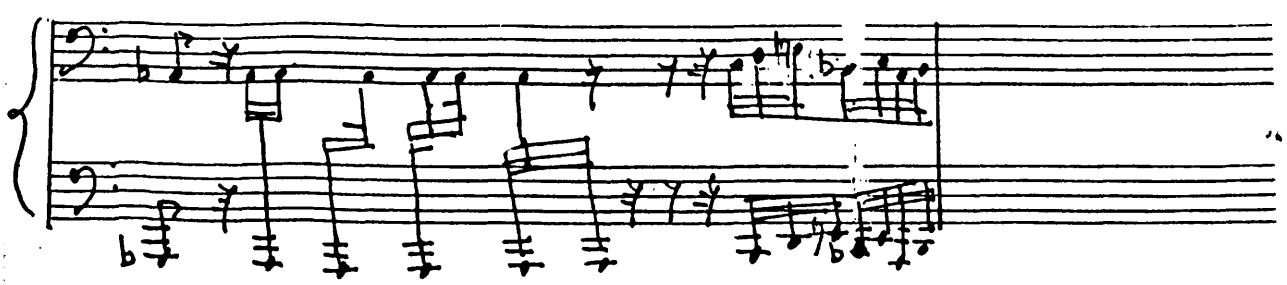

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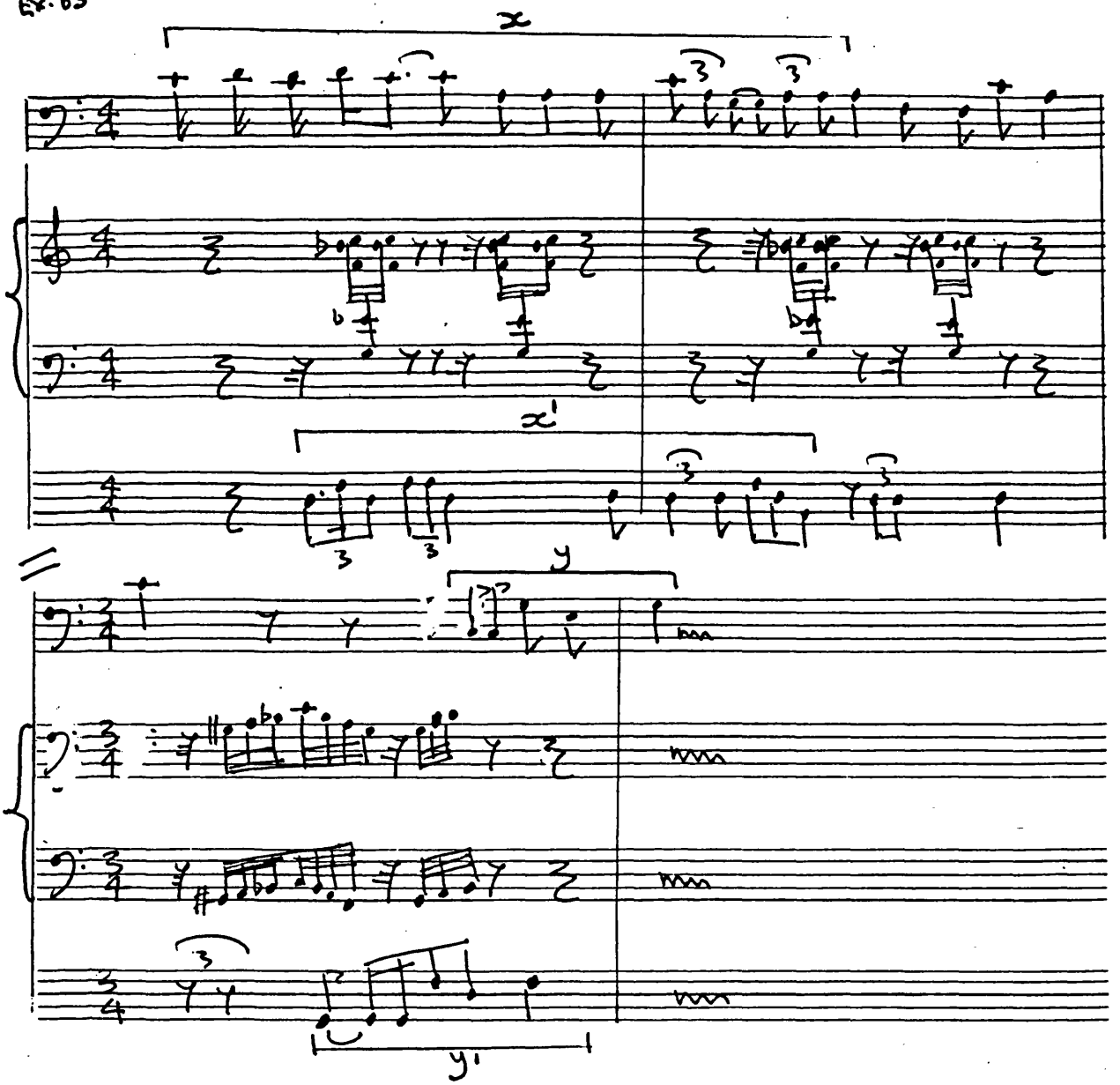
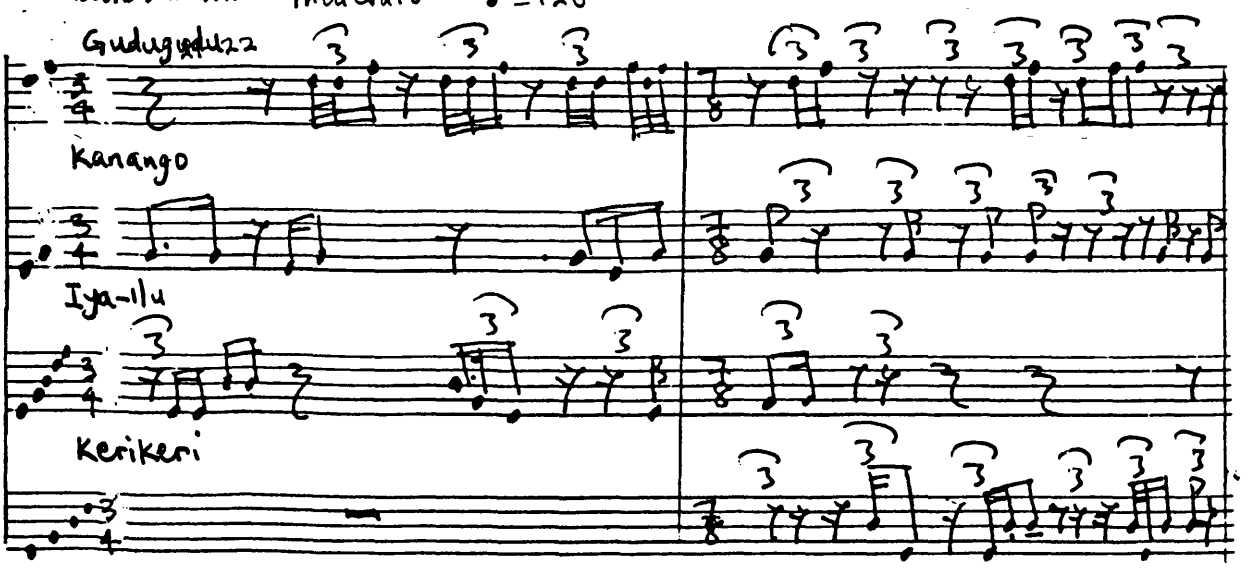


IGI NLA SO

Ex. 64

Bars: 21-22 moderato ♪=120



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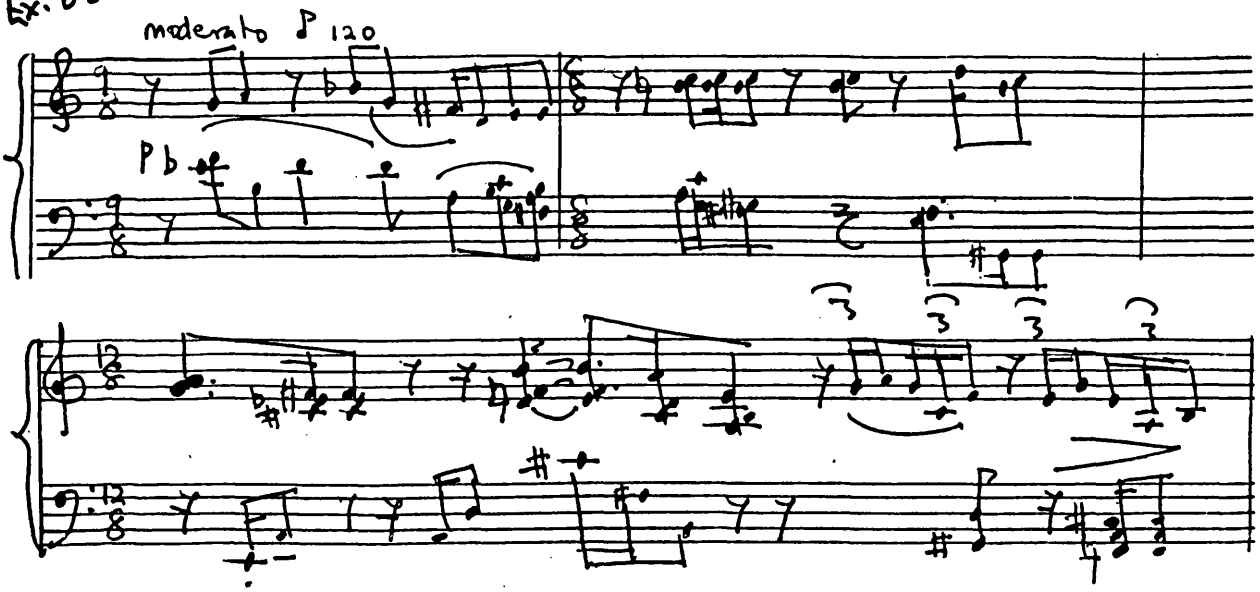

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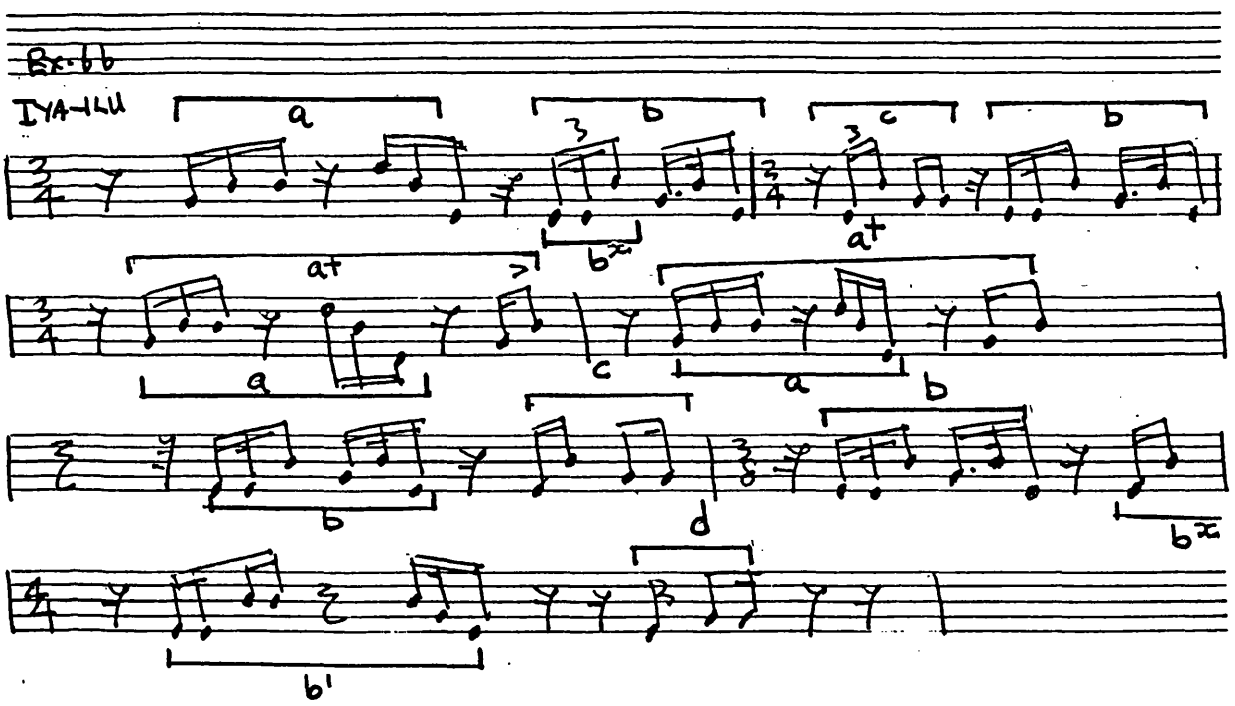
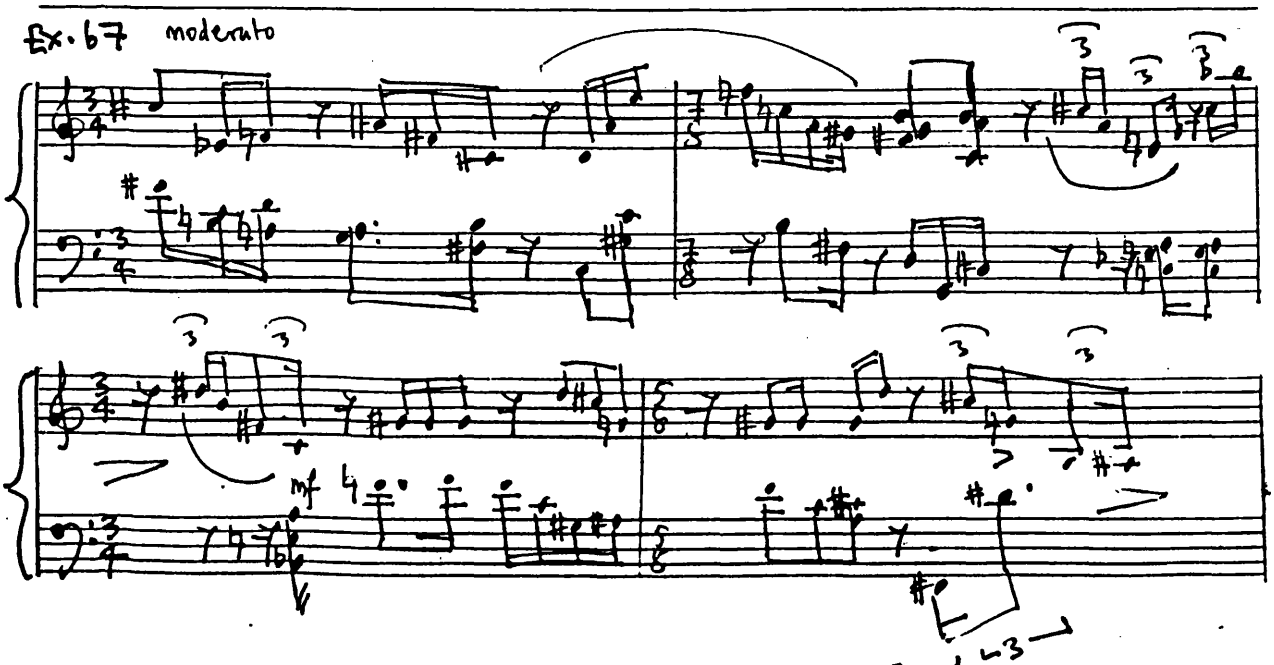
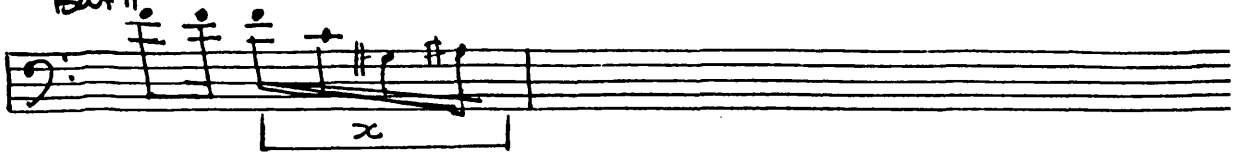


Ex. 67 moderato



Ex. 68

Bar 11:



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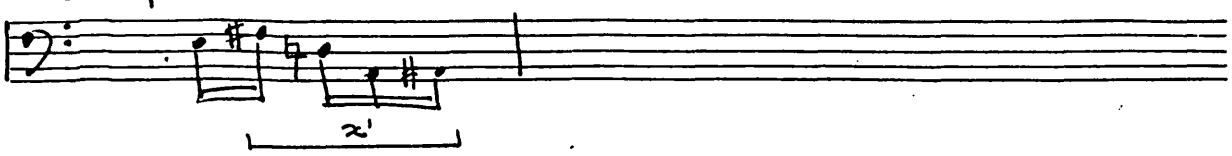
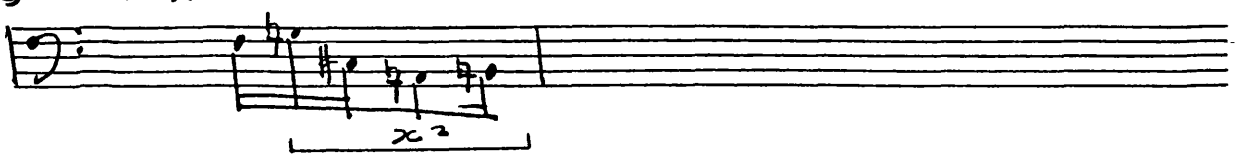
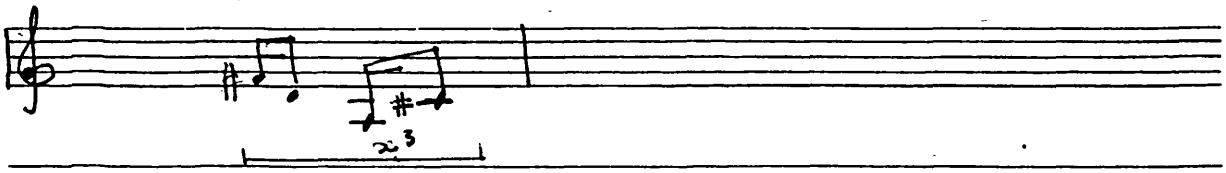


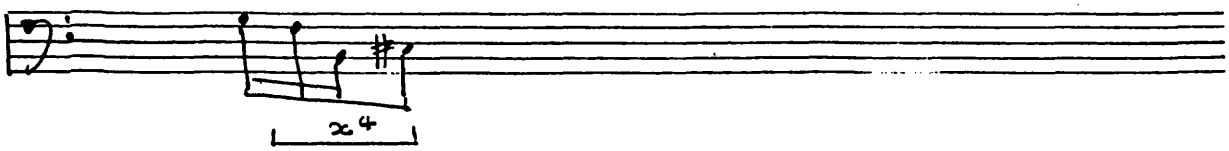
c) Bar 20



d) Bar 21



e) Bar 23



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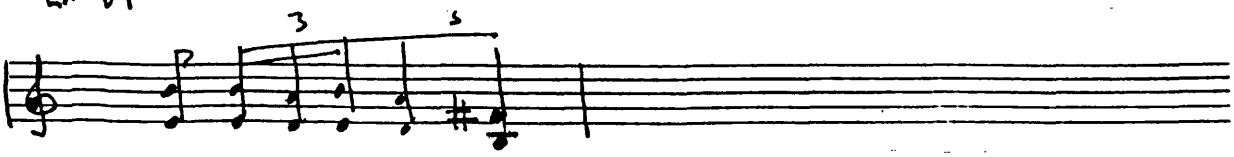
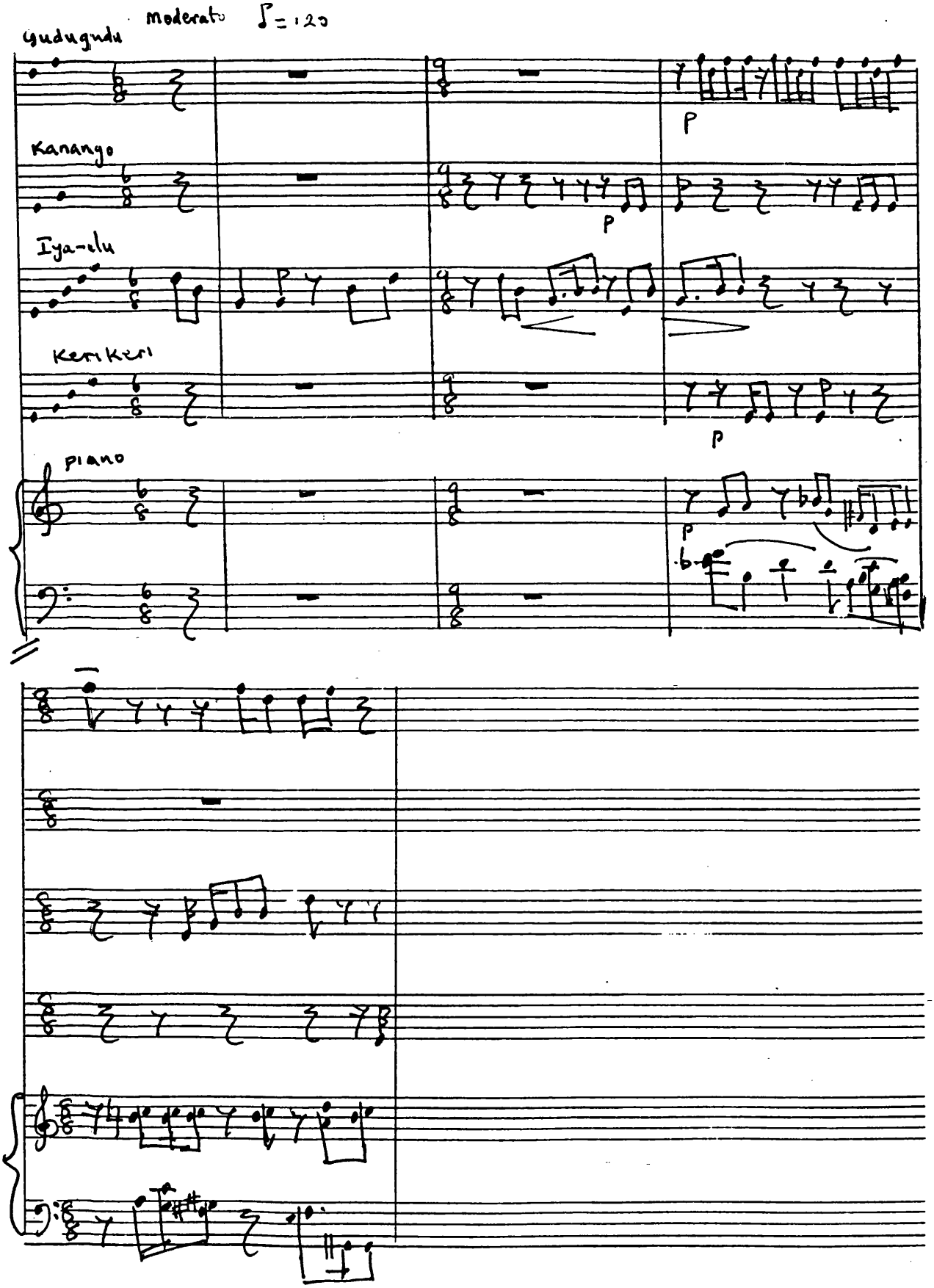
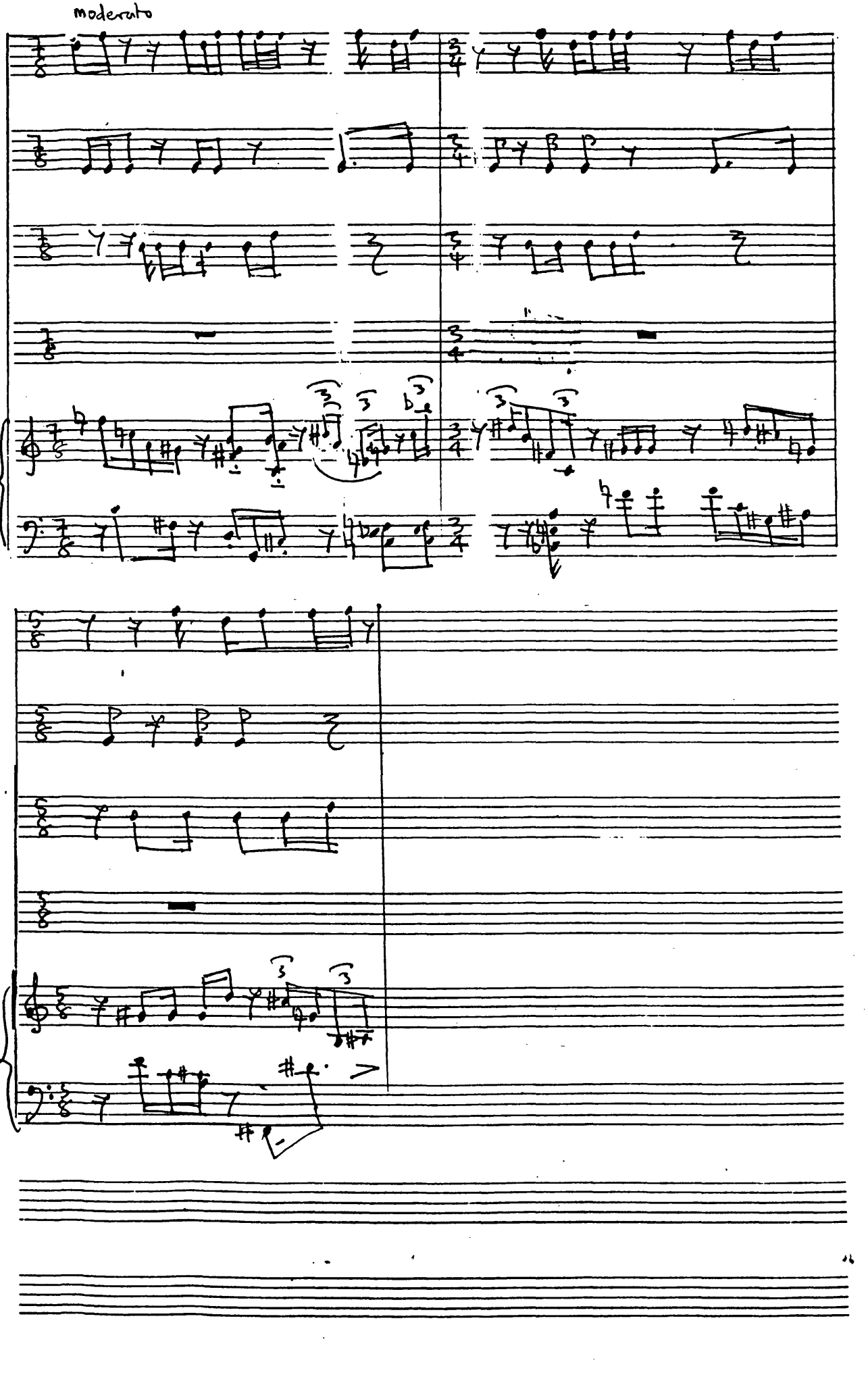



moderato ♩= 120
Gudugudu
Kanango
Iya-elu
Kerikeri
piano
p
p
p
p

Ex. 71



moderato

Gd

Kg

mf

I-ILU

mf

Kr

mf

Pno

mp

Gd.

Kg.

I-ILU

Kr

mf

pno

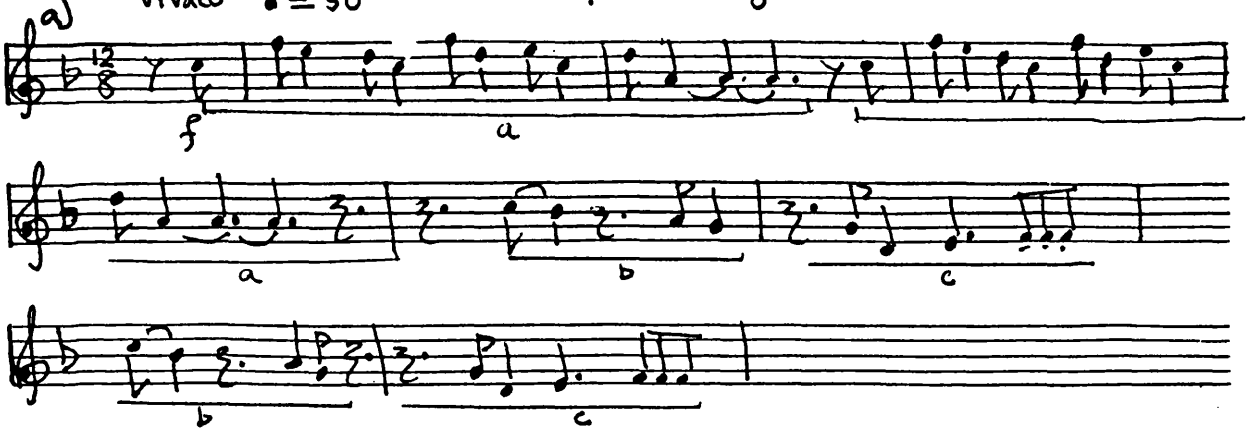
mp

Music examples for chapter 8

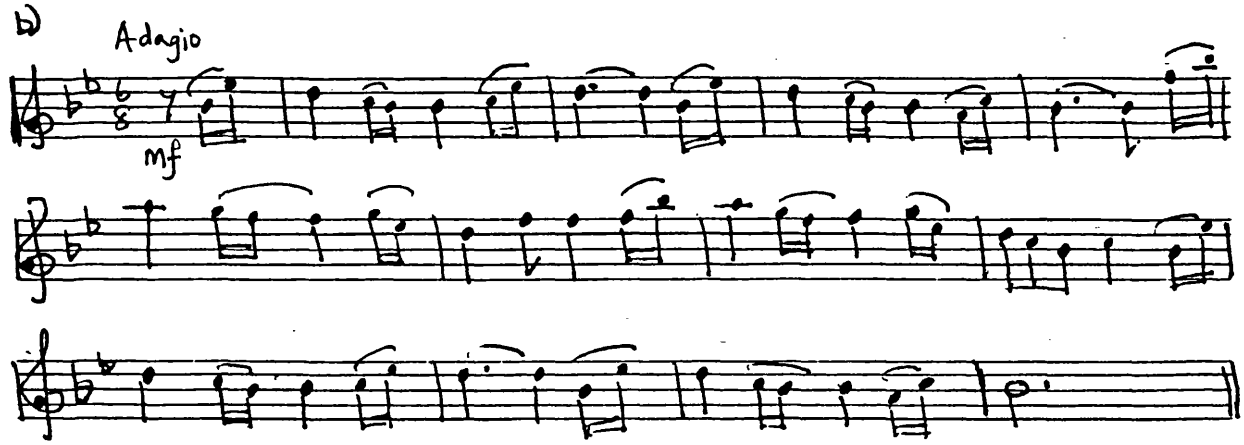
Ex. 1

Overture for a Nigerian Ballet

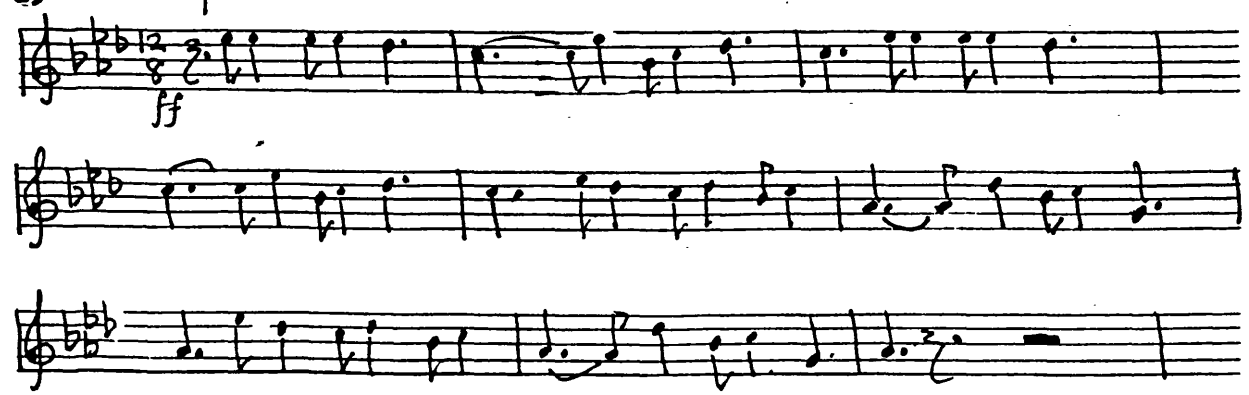
a) Vivace ♩ = 50



b) Adagio

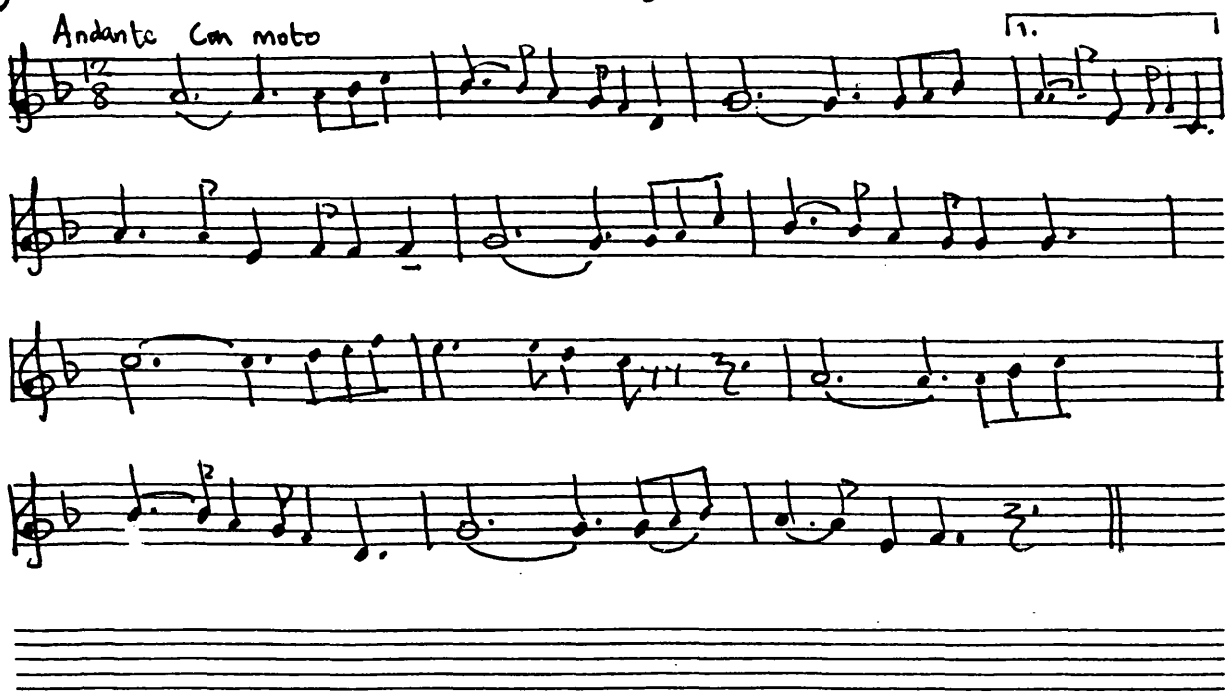


c) Con. Spirito

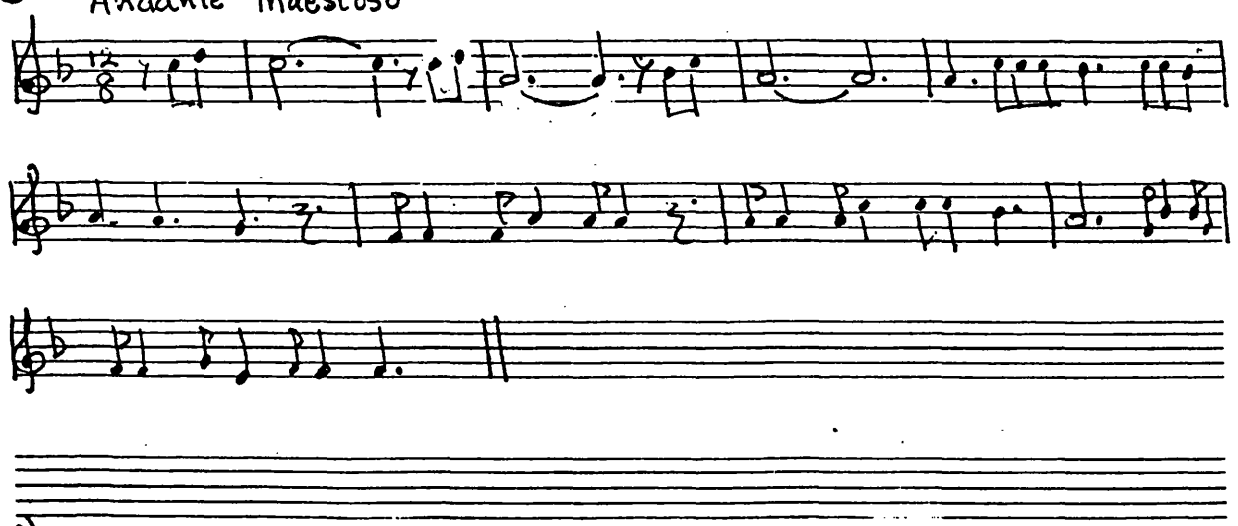


d) Scenes from Nigeria

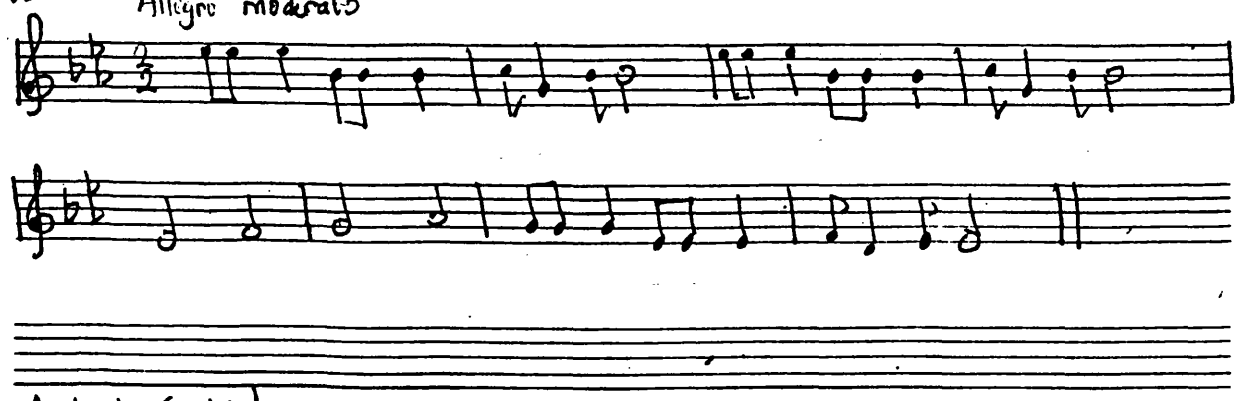
Andante Con moto



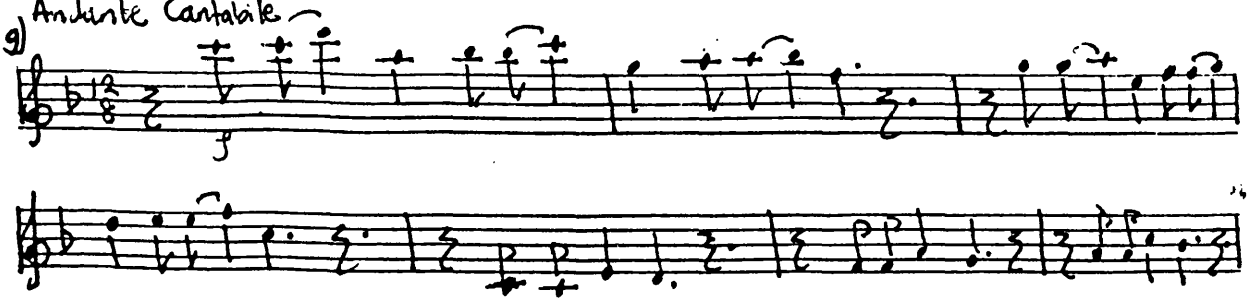
e) Andante Maestoso



f) Allegro moderato

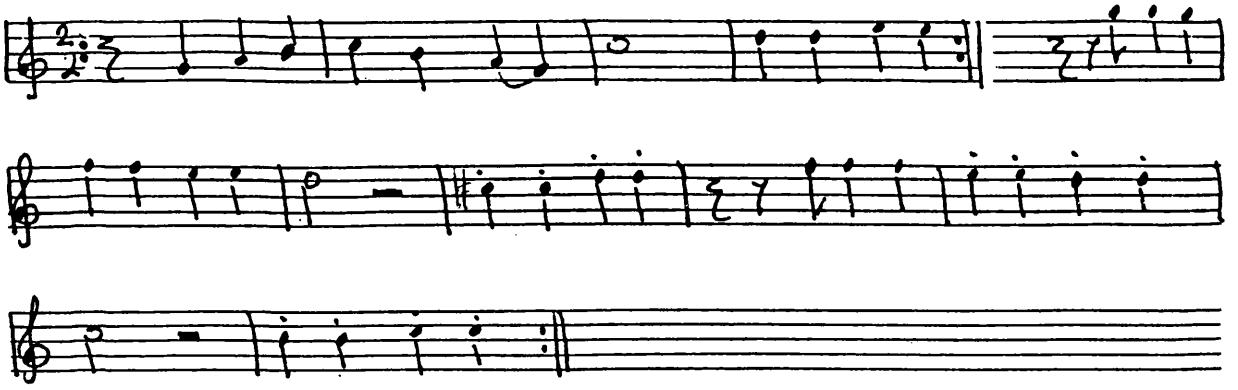


g) Andante Cantabile



g contd.

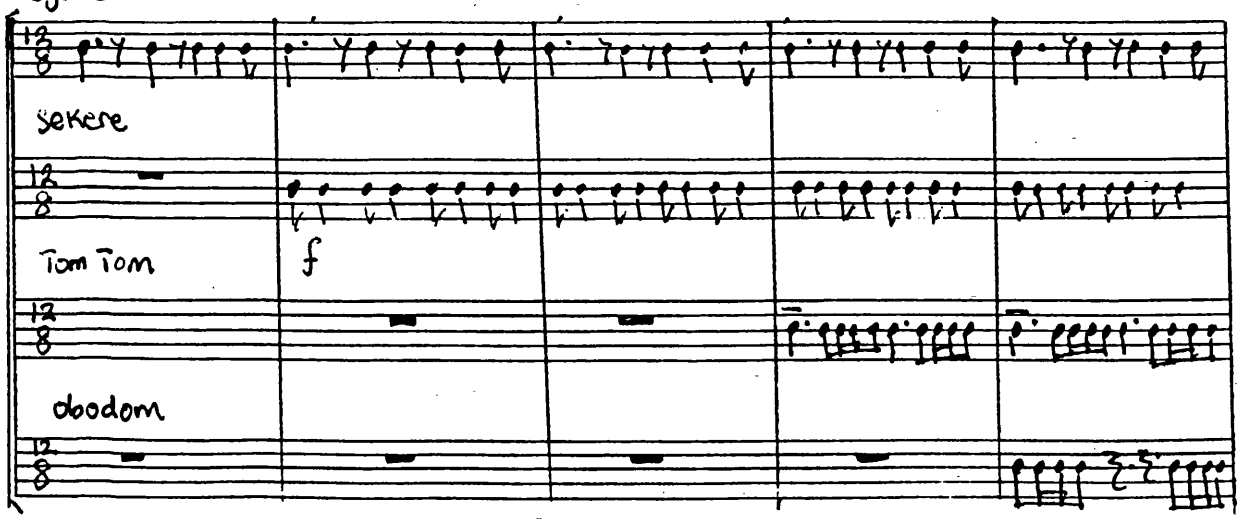
h) Allegretto



Ex. 2

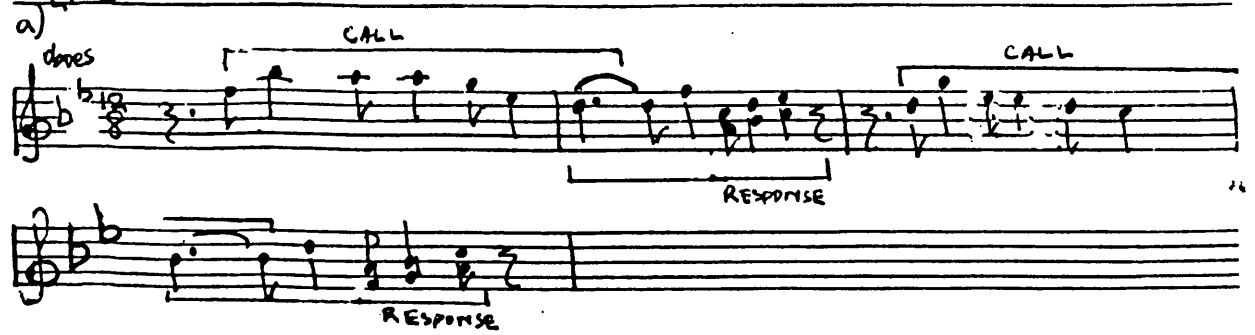
OFALA

ogene

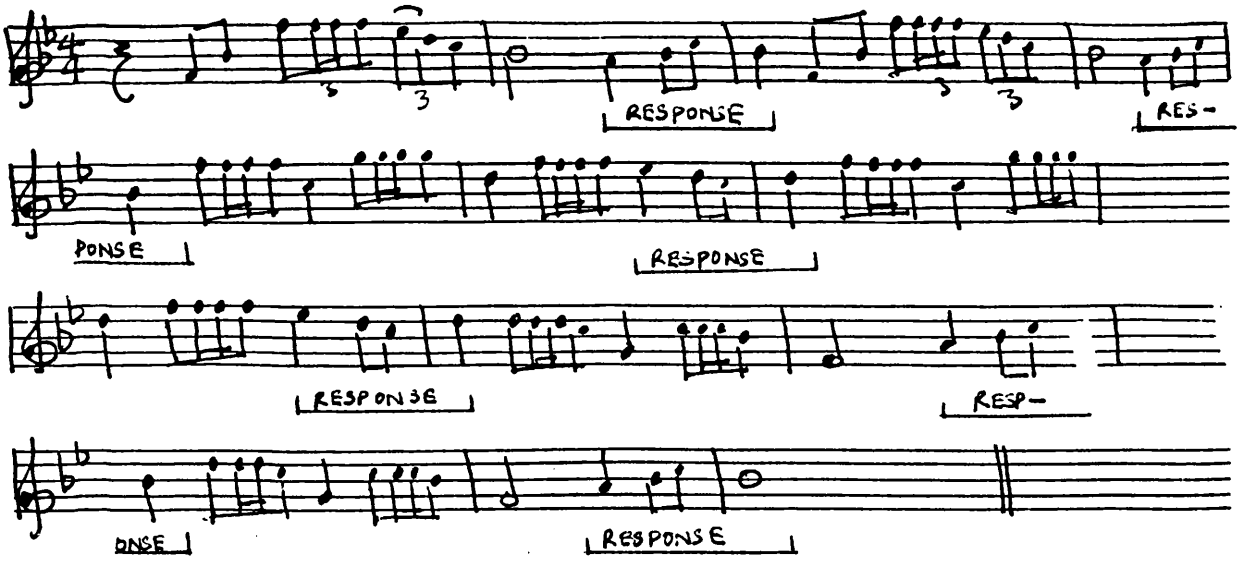


Ex. 3

a)

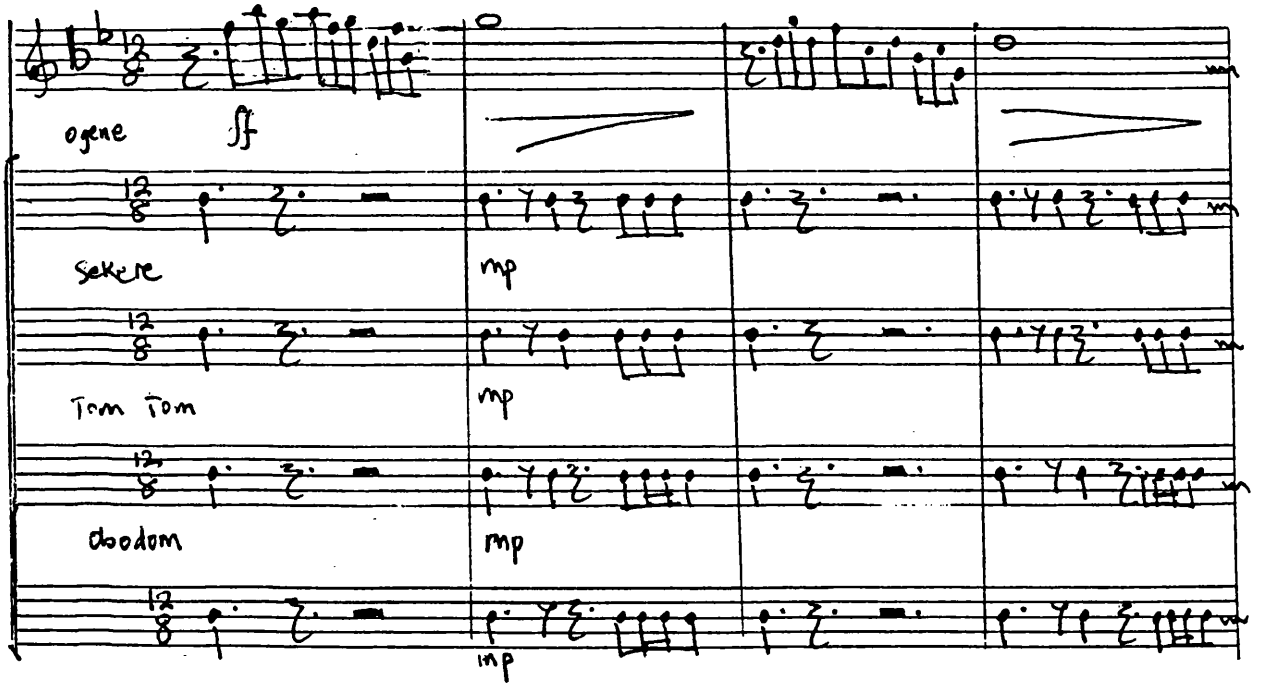


Ex. 3b

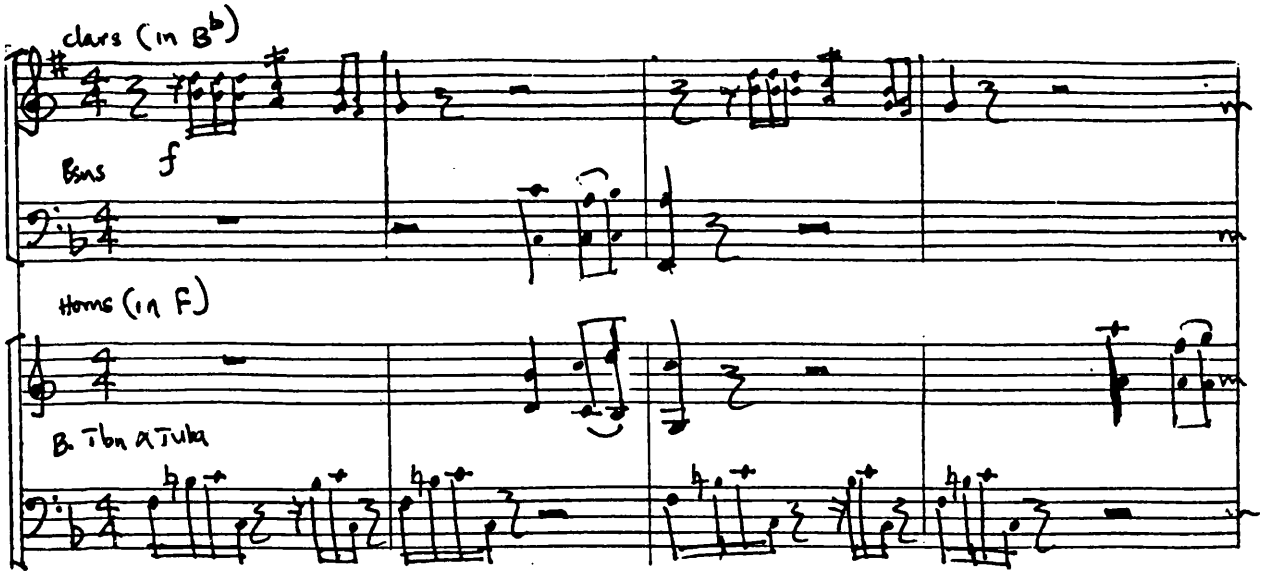


Ex. 4

clarinets (in B♭)

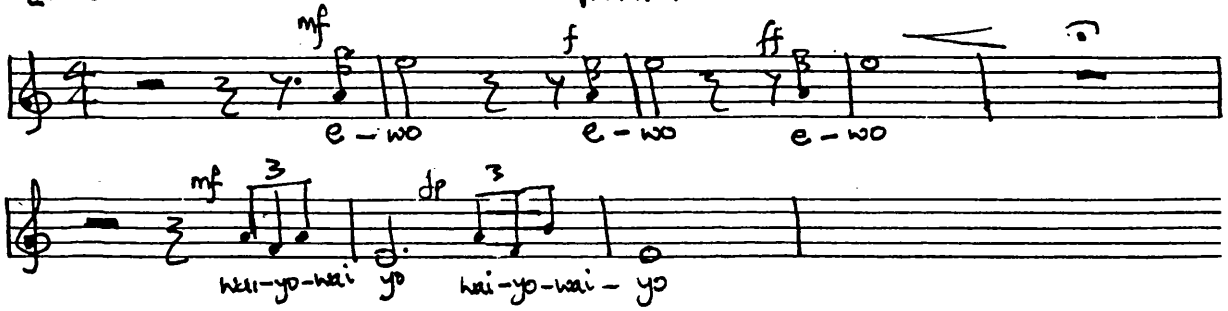


Ex. 5

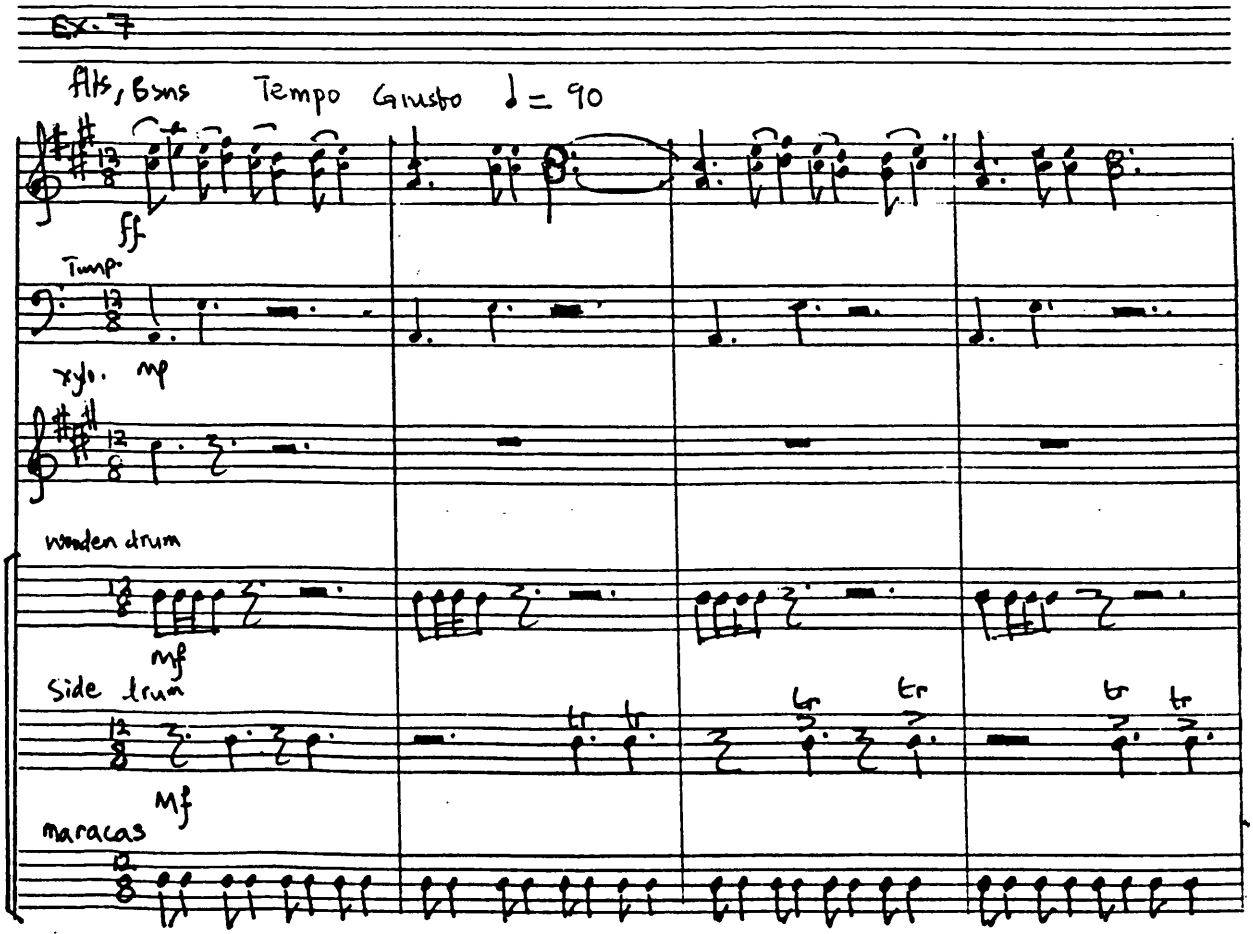


Ex. 6

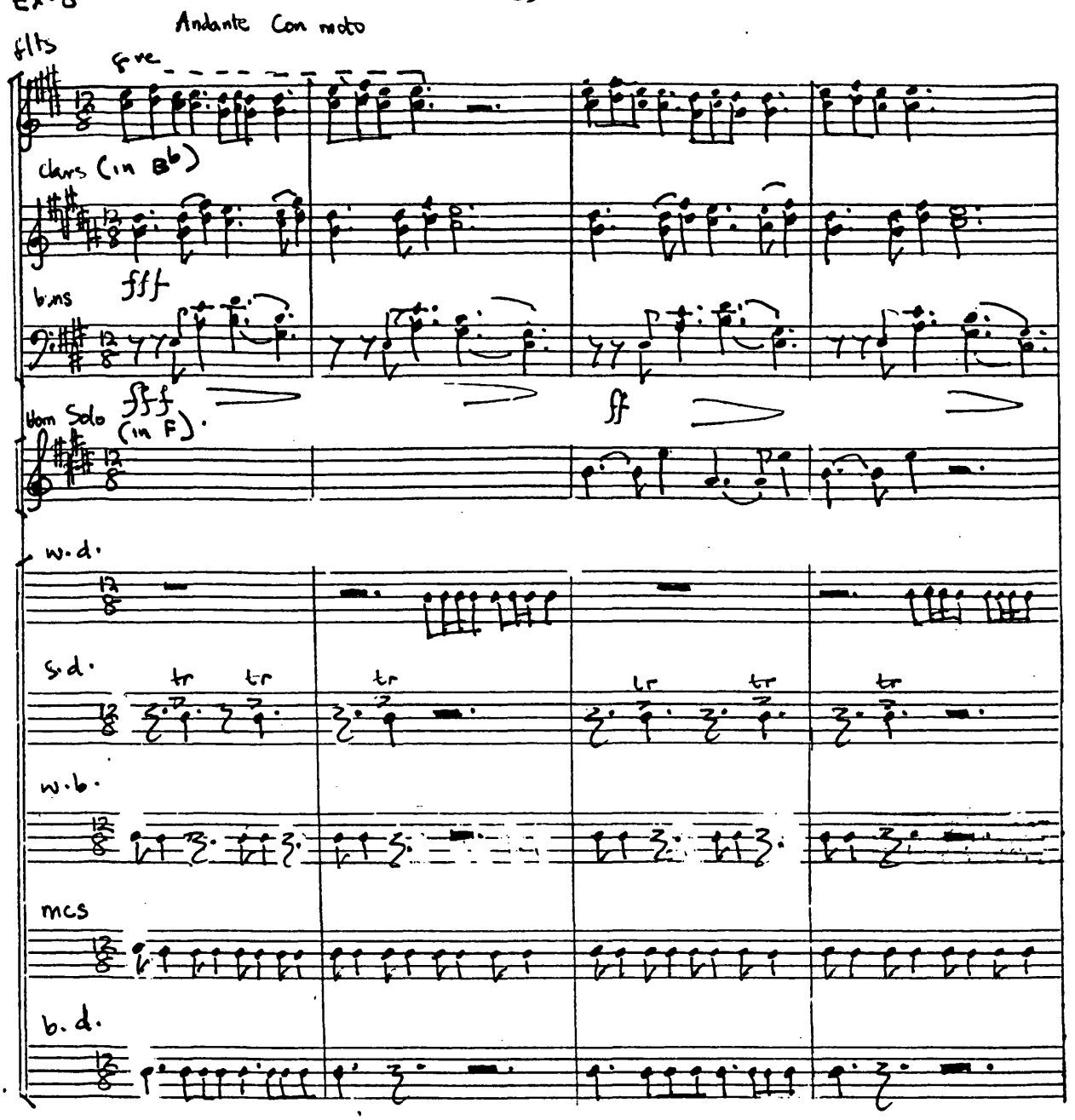
CYNTHIA'S LAMENT



Ex. 7

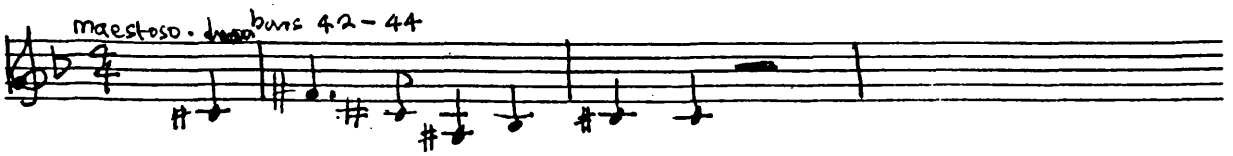


Ex. 8

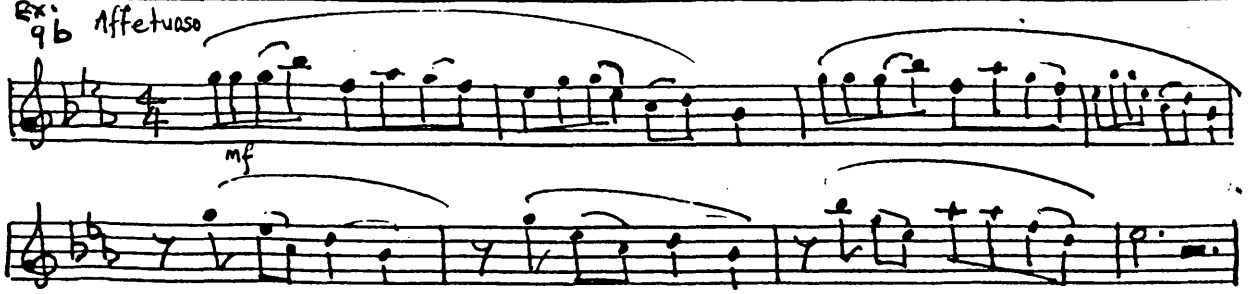


NIGERIA IN CONFLICT

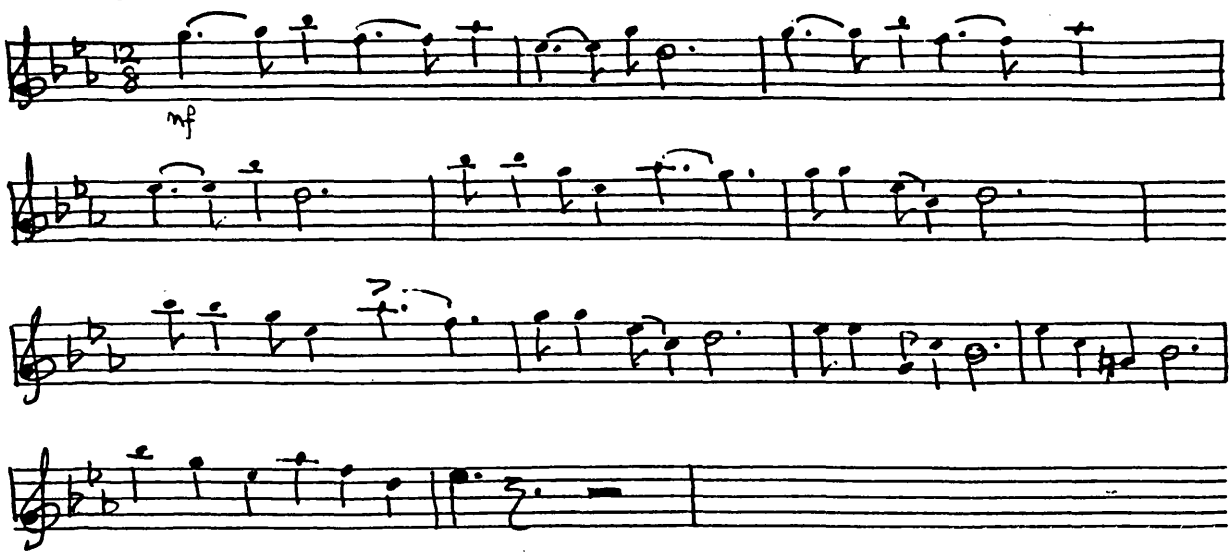
Ex. 9a ♩=50



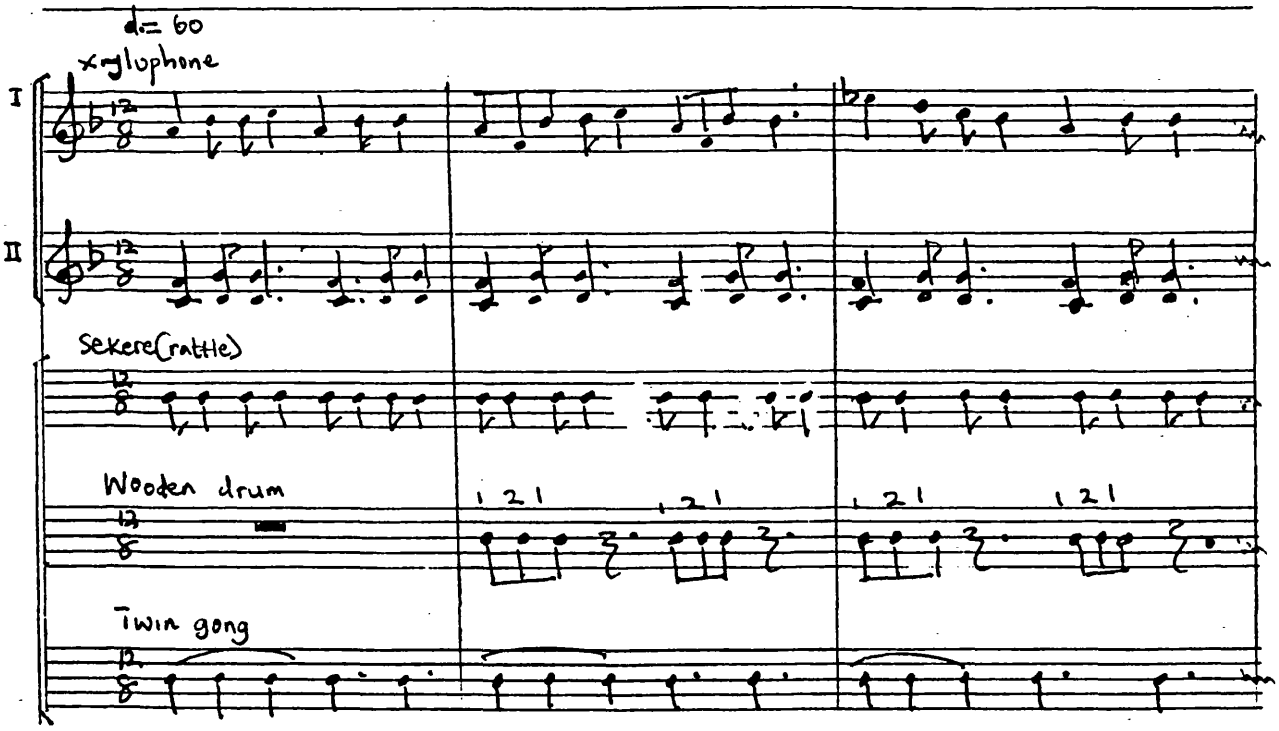
Ex. 9b Affetuoso



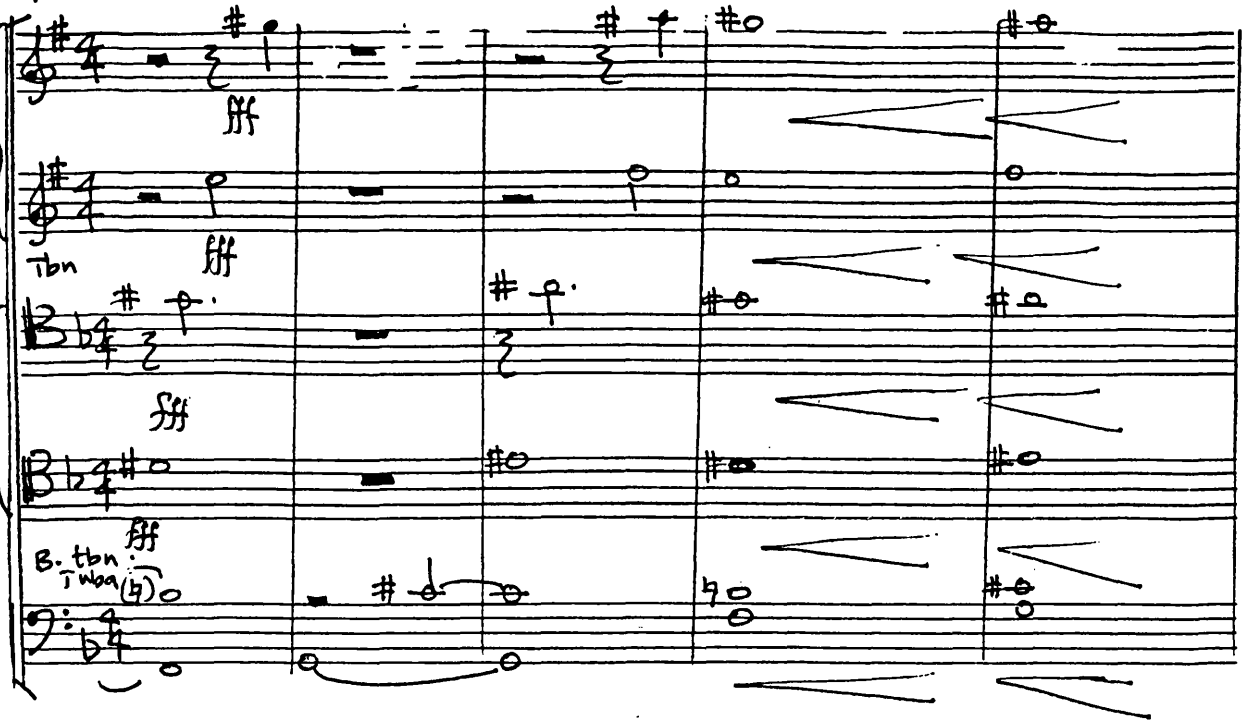
Ex 9C


Doloroso
mf

Ex. 10

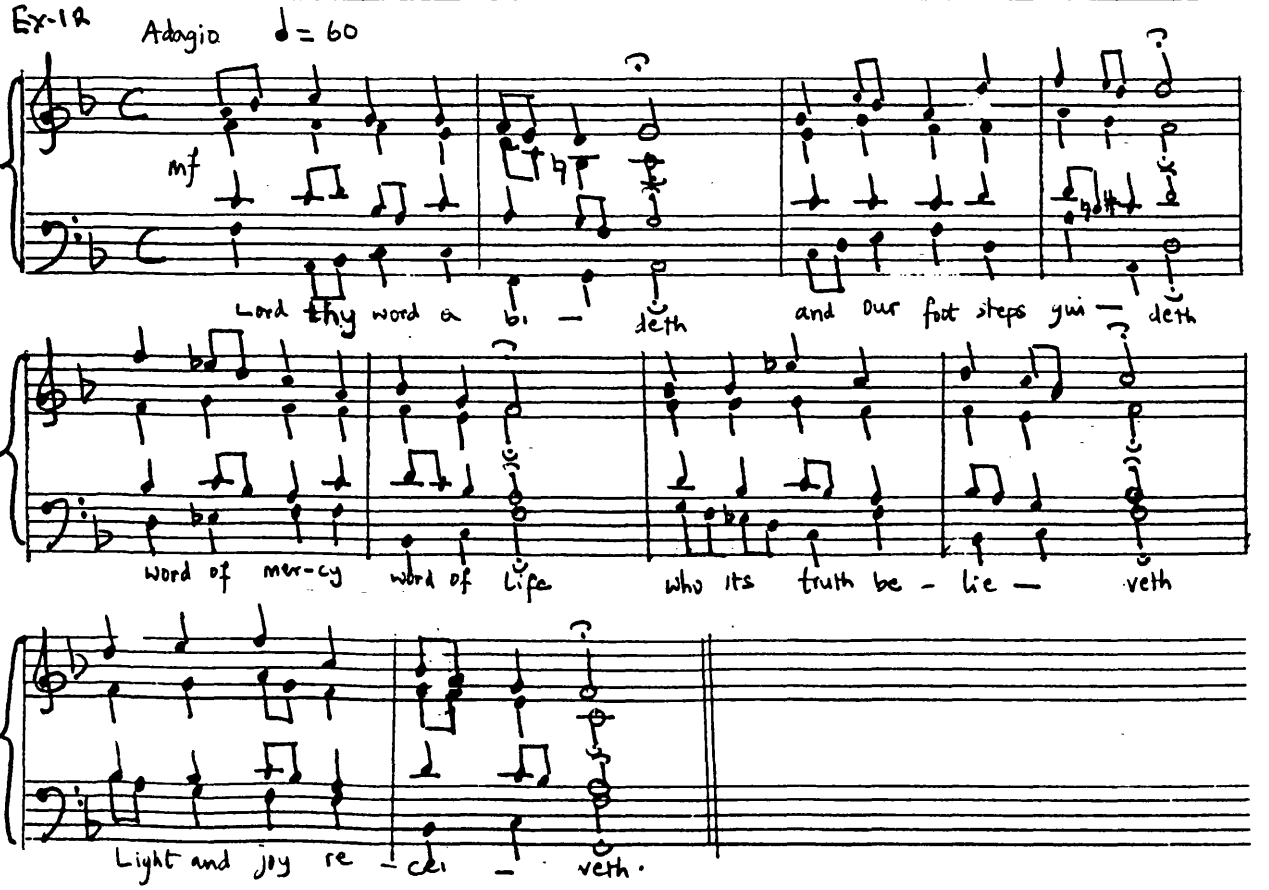

♩= 60
xylophone
I
II
Sekere (rattle)
Wooden drum
Twin gong

Ex. 11
Tpt (in B♭)

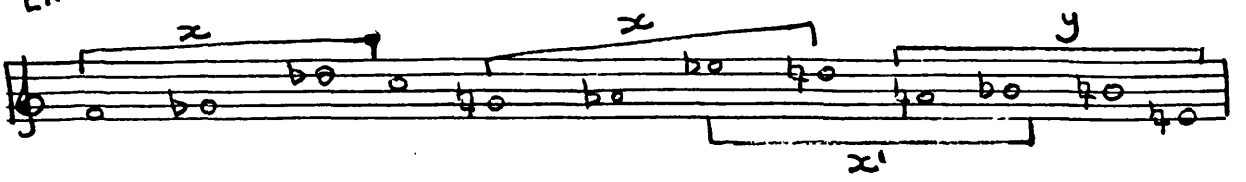


VERBA CHRISTI

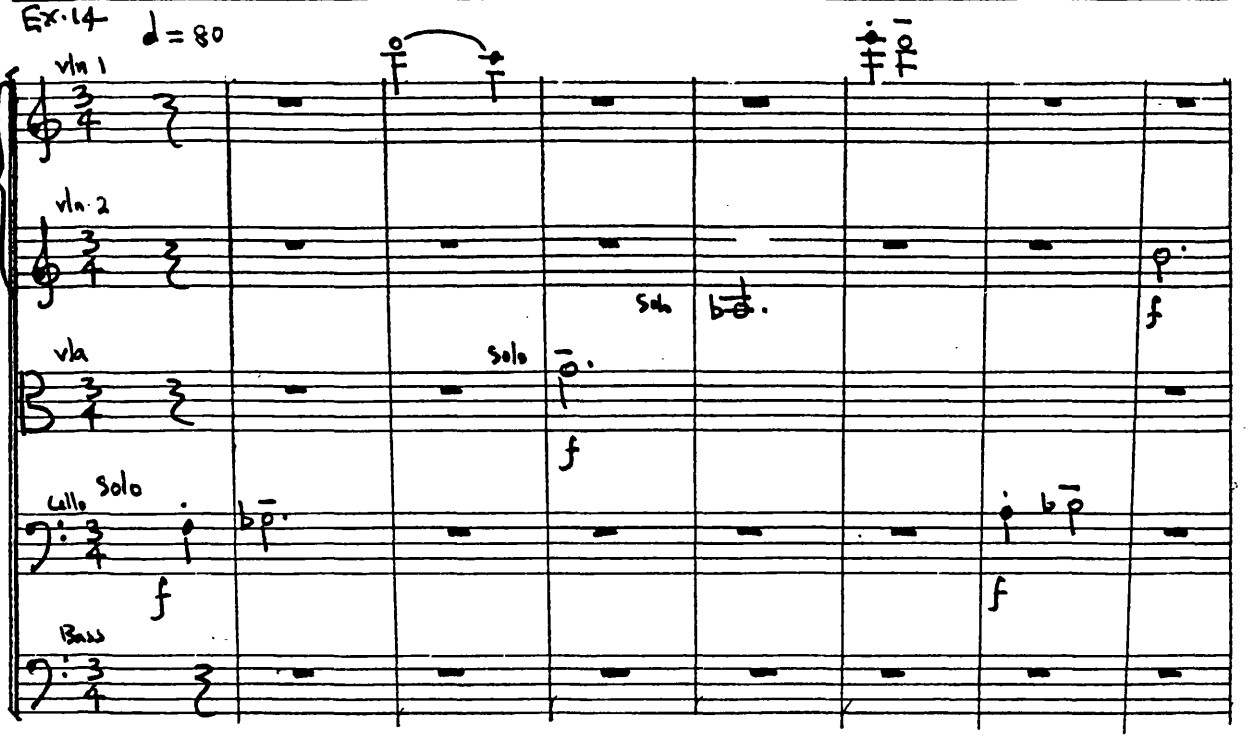
Ex-12 Adagio ♩ = 60

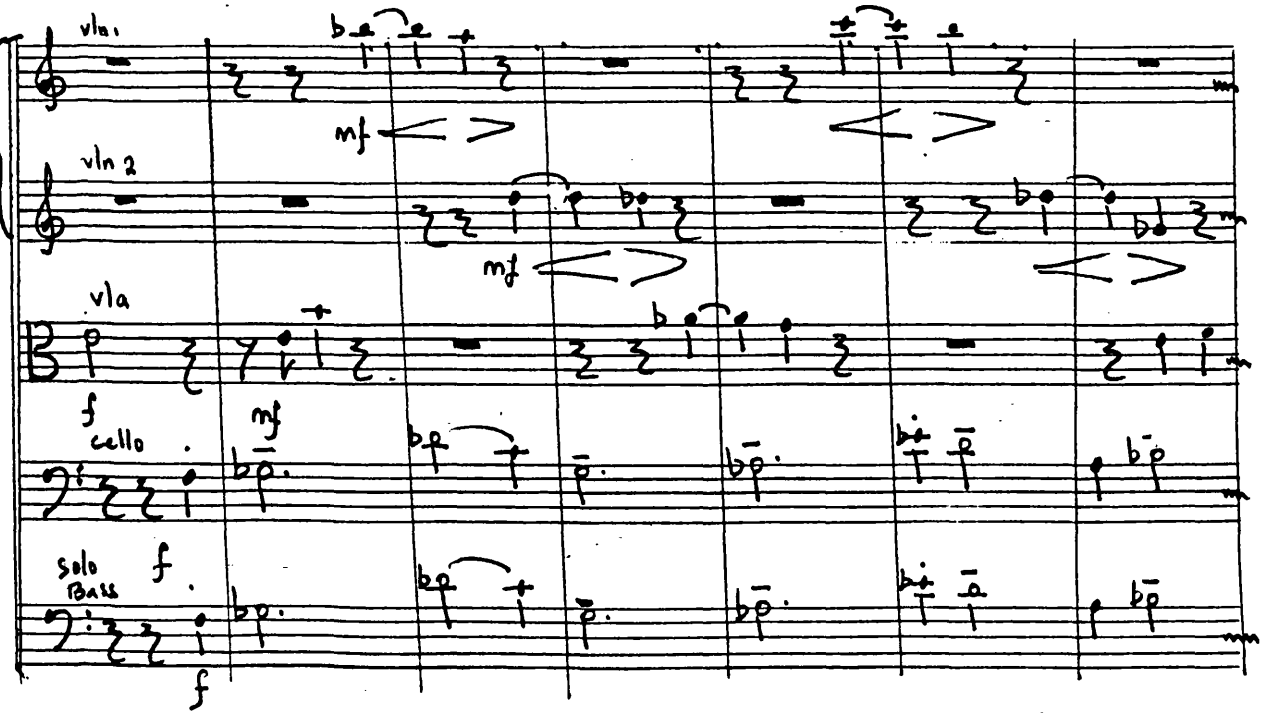


Ex. 13


x
x
y
x'

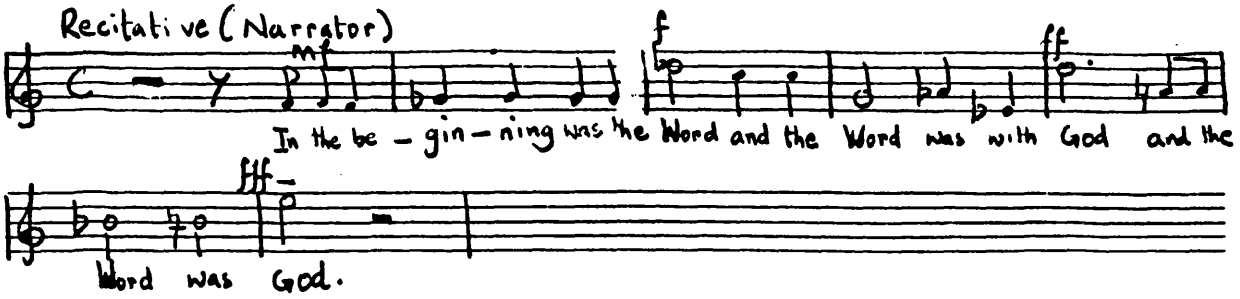
Ex. 14


♩ = 80
vln 1
vln 2
vla
Solo
Cello
Solo
Bass
f

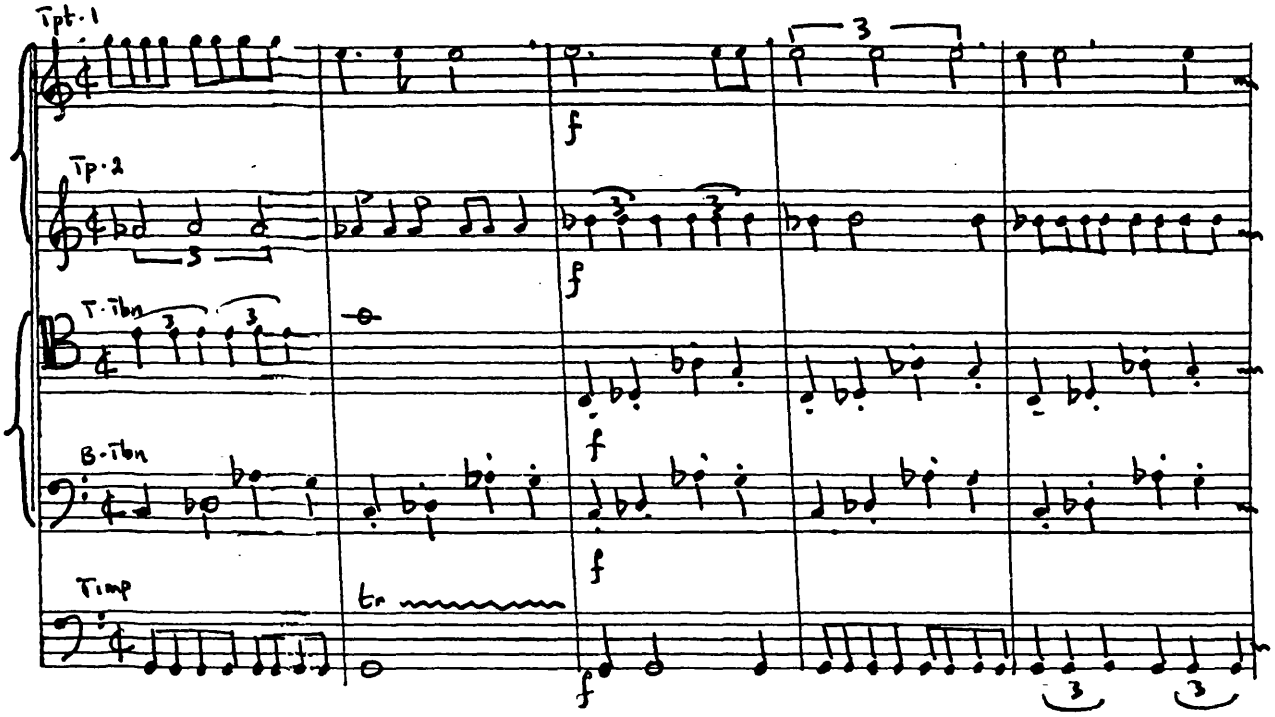

vln 1
vln 2
vla
mf
cello
Solo
Bass
f

Ex.15 Grave

Recitative (Narrator)

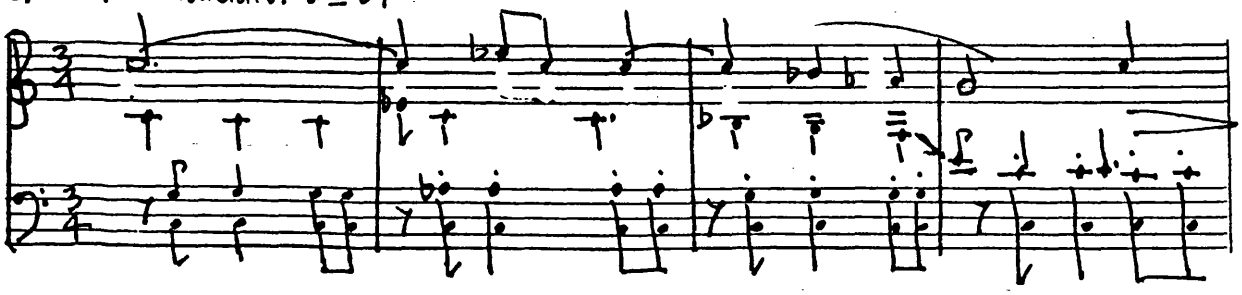


Ex.16

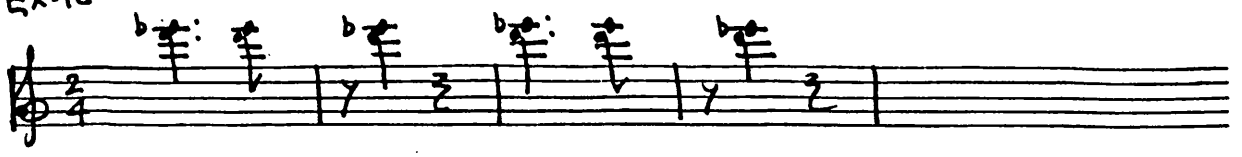


WATERMAID

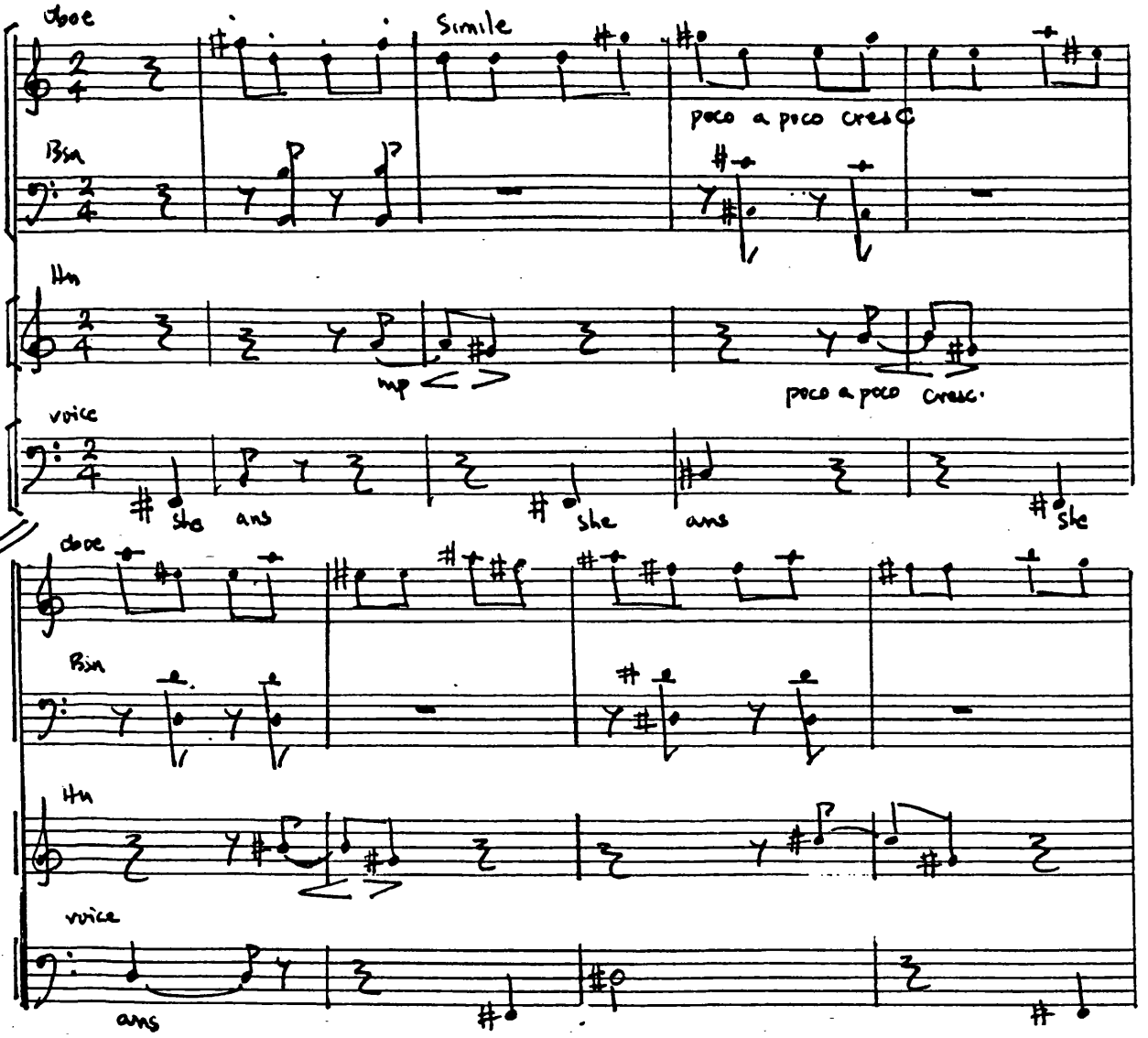
Ex.17 moderato. ♩= 69



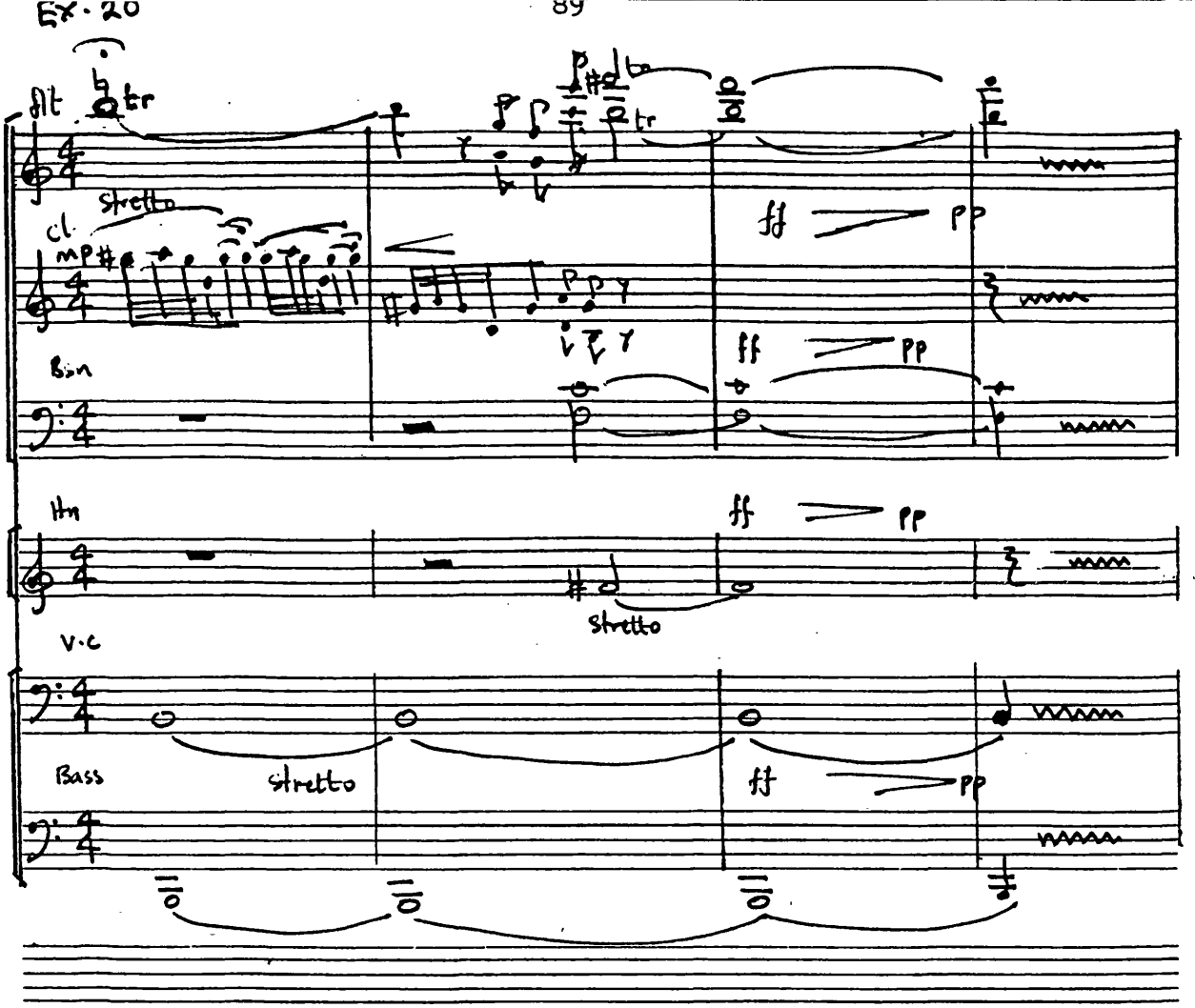
Ex. 18



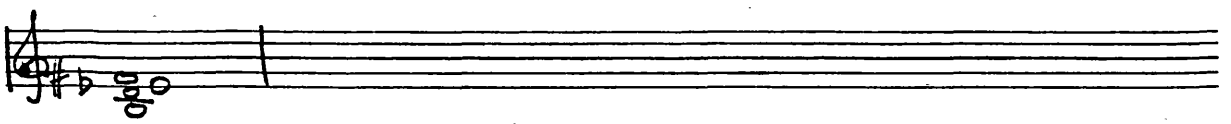
Ex. 19


Oboe
Simile
poco a poco cresc
Bsn
Hn
mp
poco a poco cresc.
voice
she
ans
she
ans
she
Oboe
Bsn
Hn
voice
ans

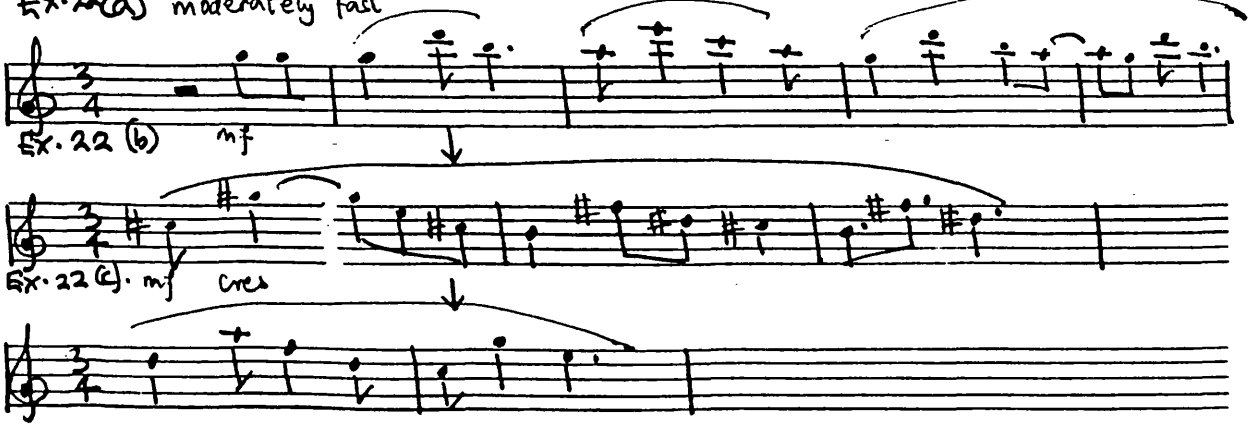
Ex. 20



Ex. 21



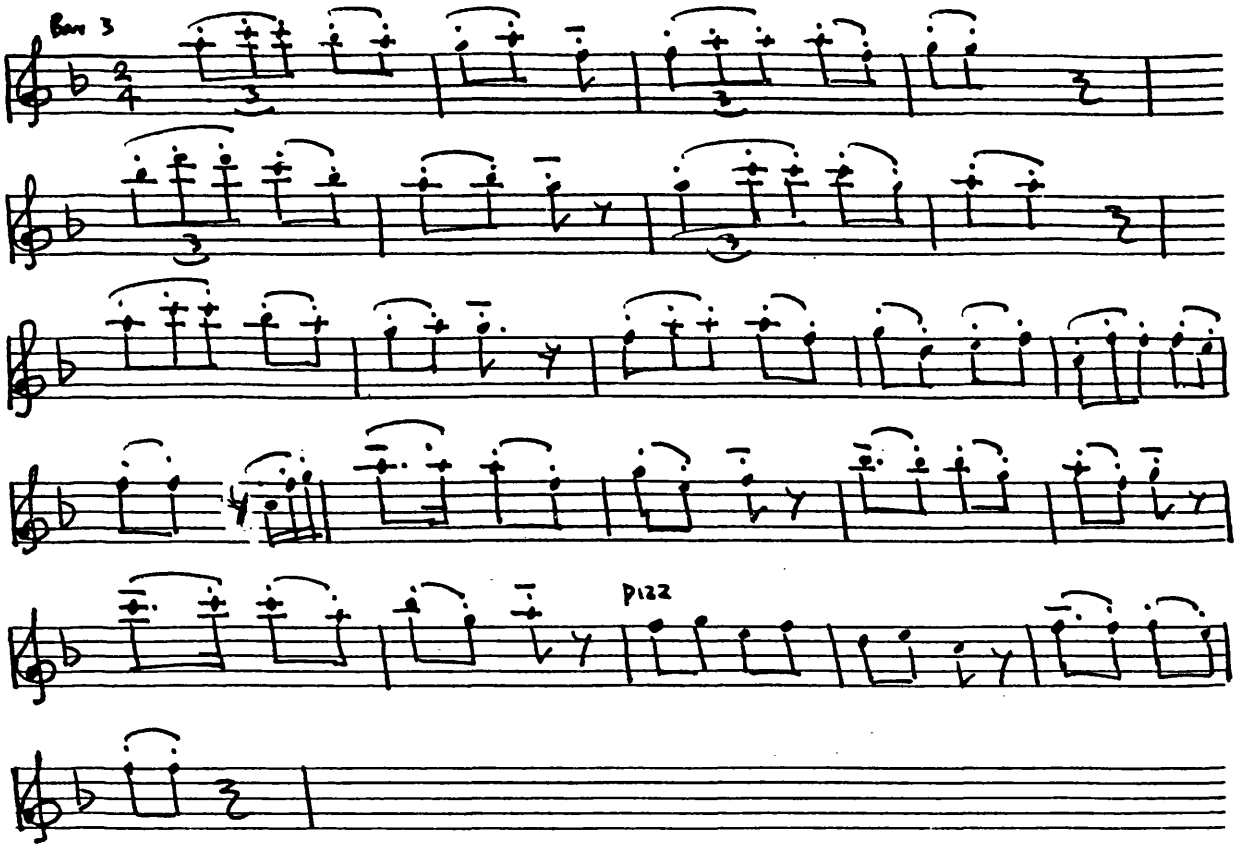
Ex. 22(a) moderately fast



AFRICAN SUITE

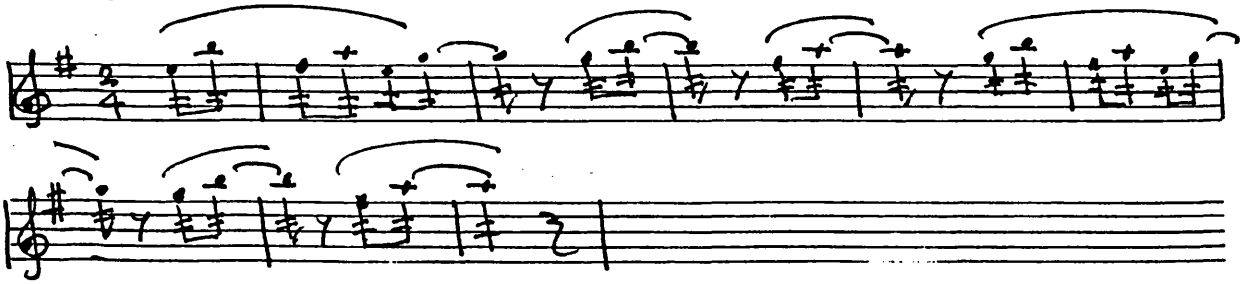
Ex. 23

Allegro giocoso (d circa 120). Crisp: rhythmic.

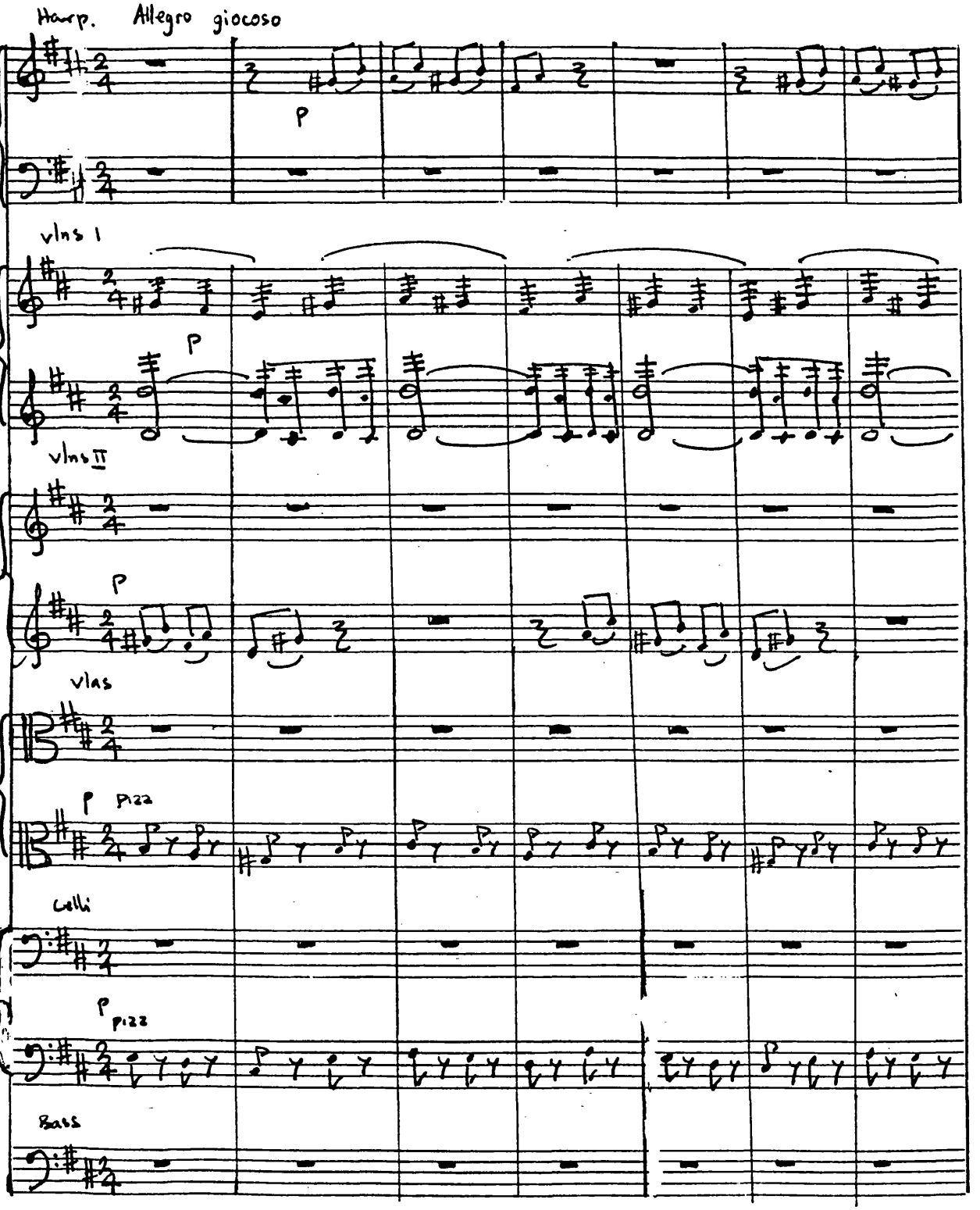


Ex. 24

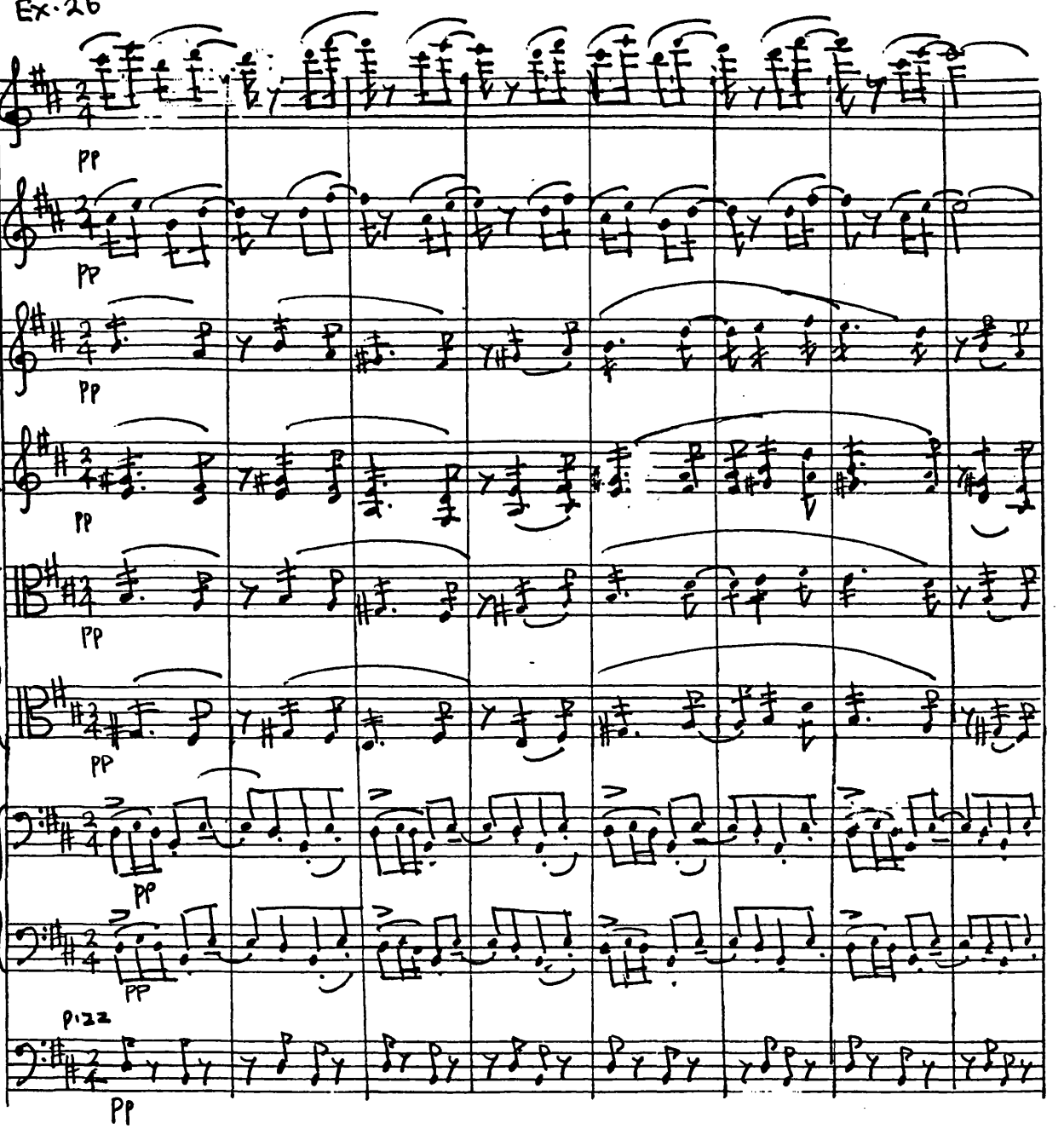
Allegro giocoso



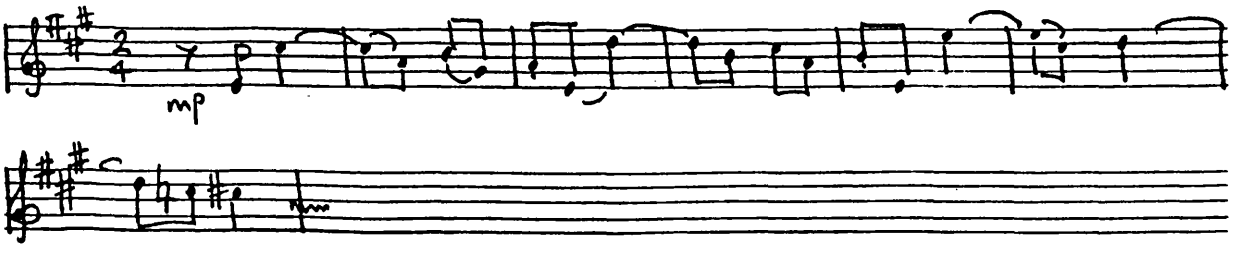
Ex. 25


Harp.
Allegro giocoso
P
vlns I
P
vlns II
P
vlas
P
Pizz
Celli
P
Pizz
Bass

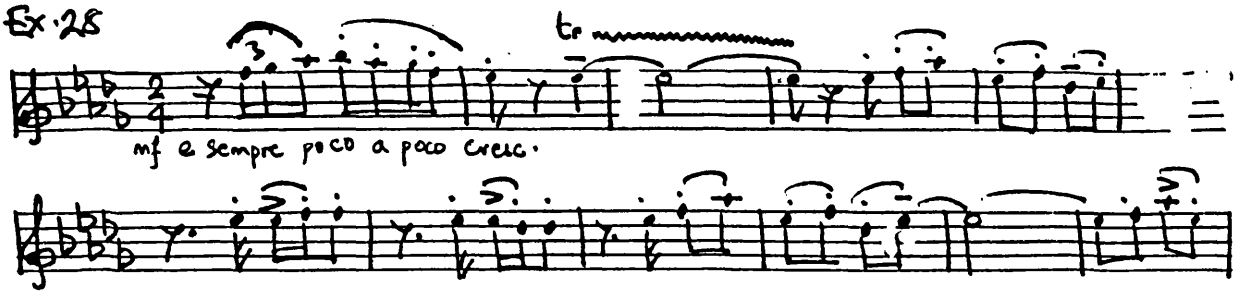
Ex. 26



Ex. 27



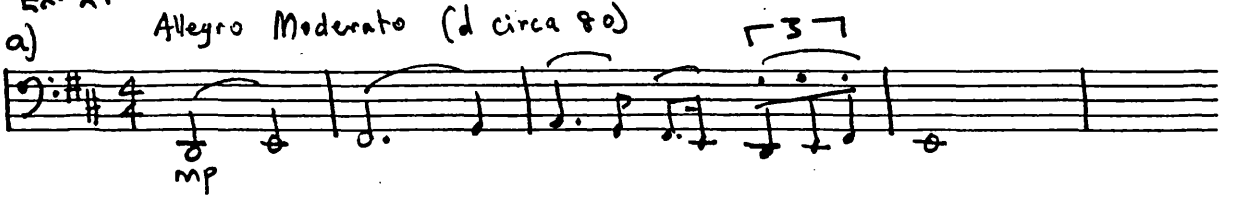
Ex. 28



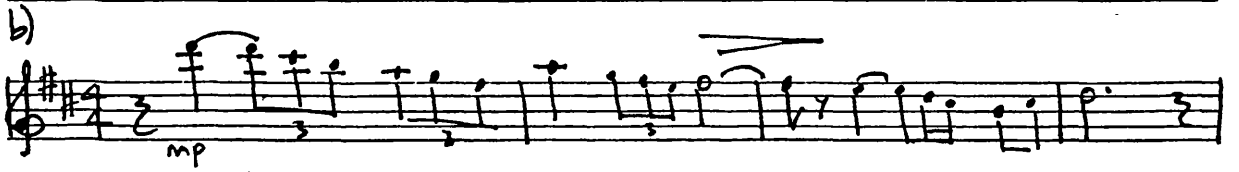
FOLK SYMPHONY

Ex. 29

a) Allegro Moderato (d circa 80)

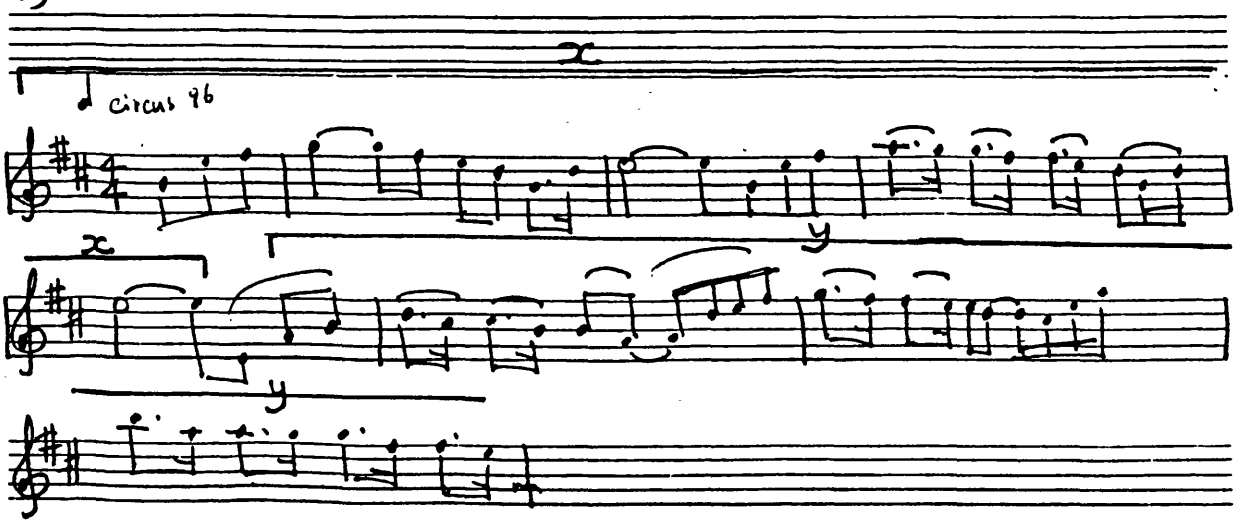


b)



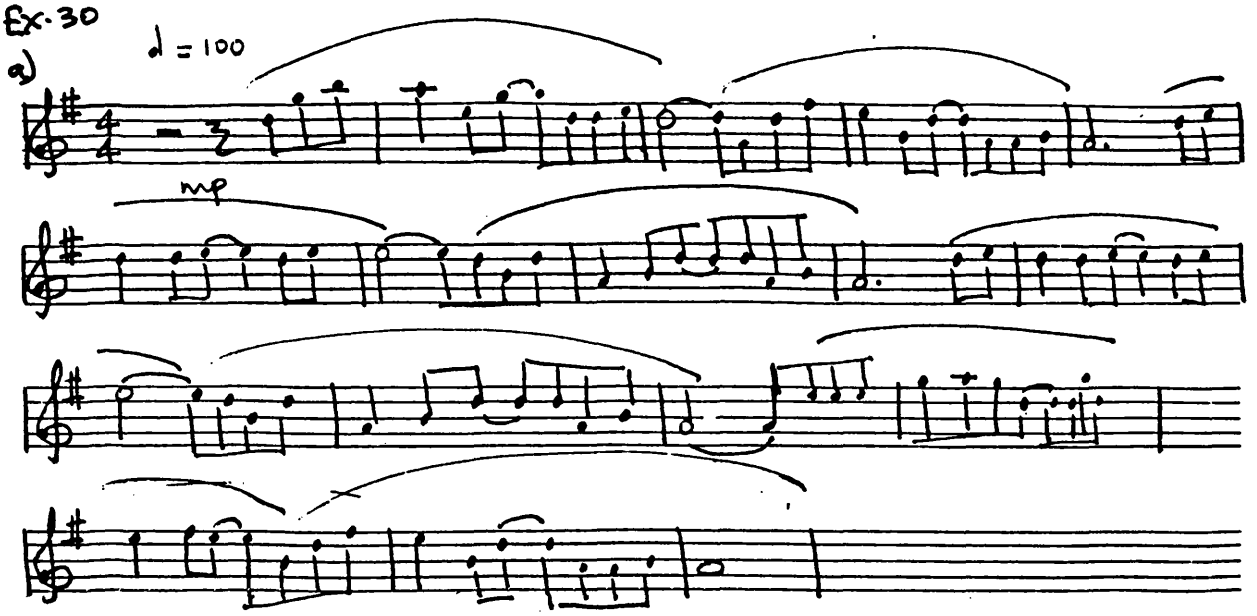
c)

d)

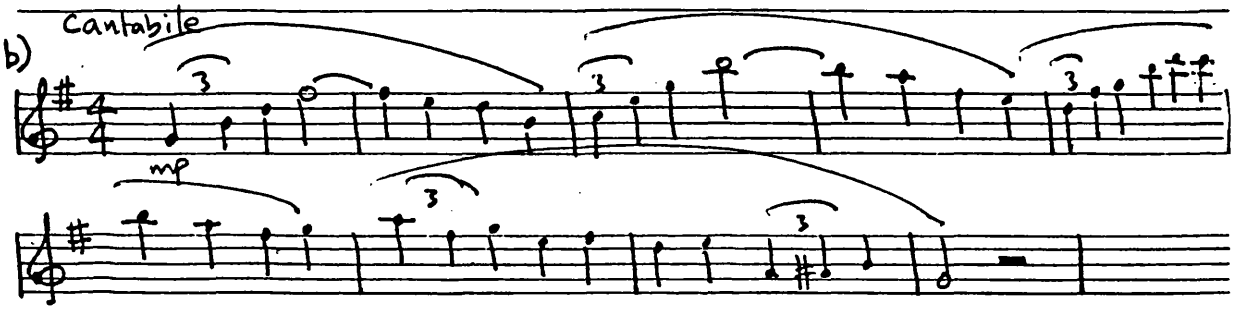


Ex. 30

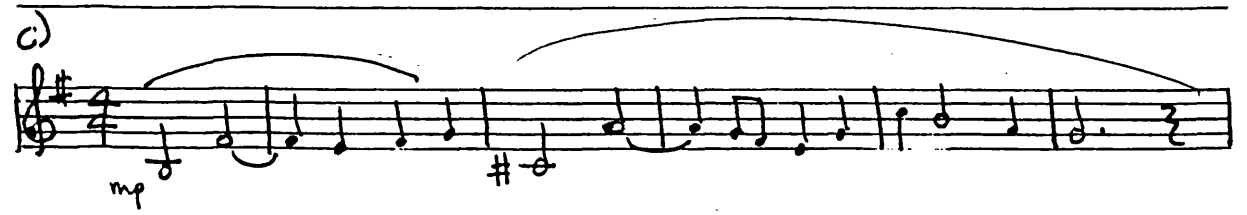
a) ♩ = 100



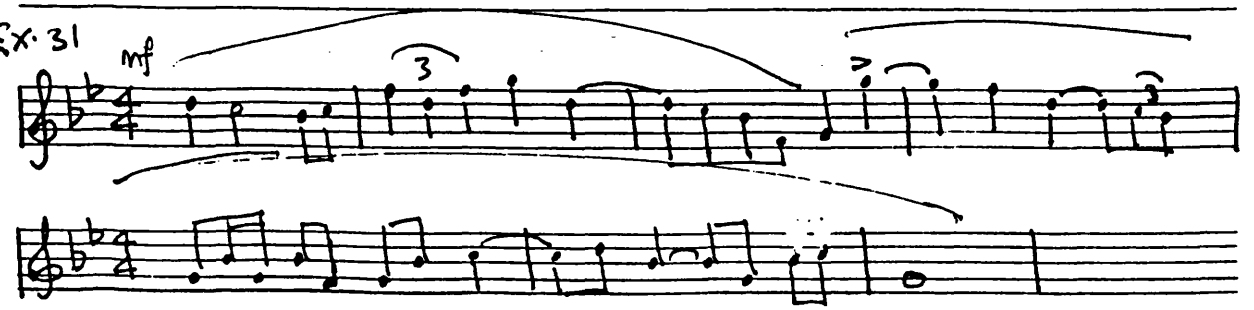
b) Cantabile



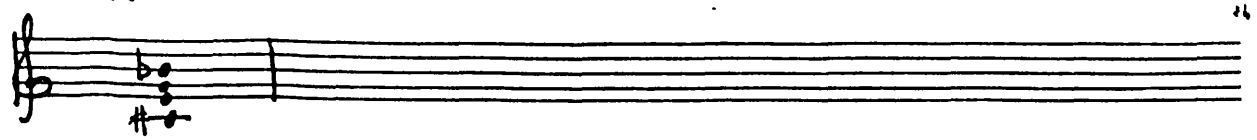
c)



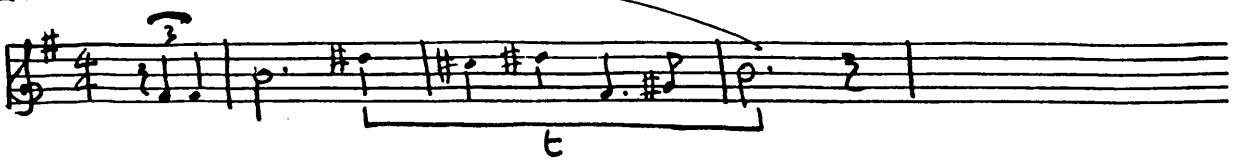
Ex. 31



Ex. 32

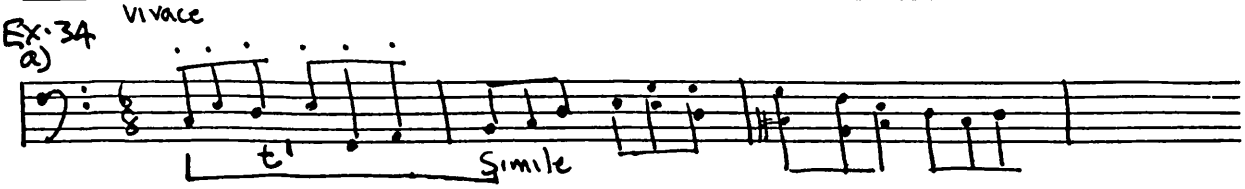


Ex. 33

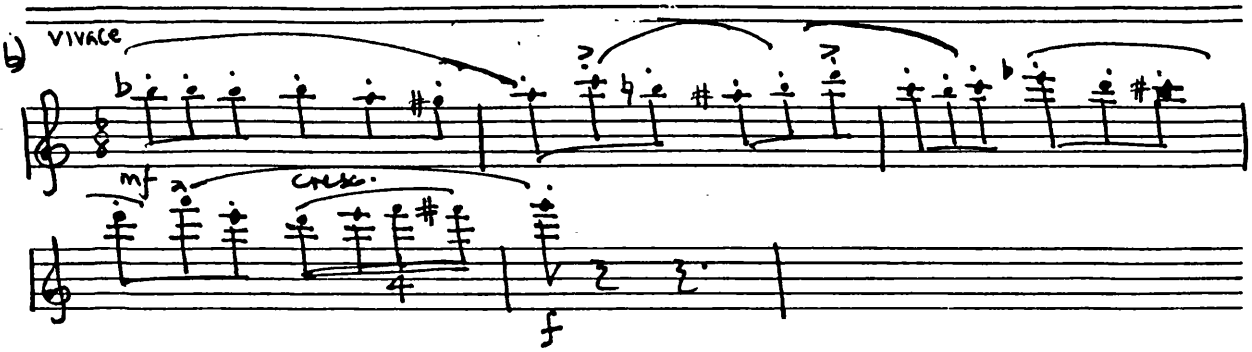


Ex. 34

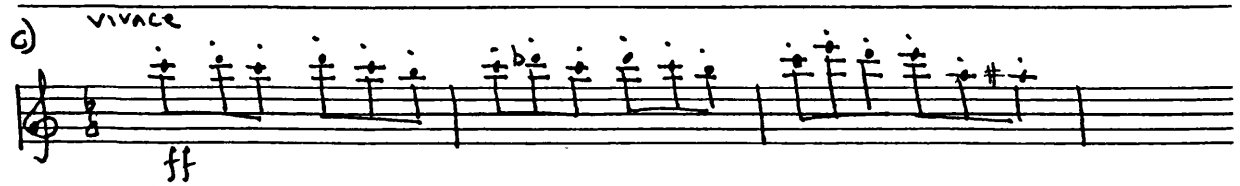
a) Vivace



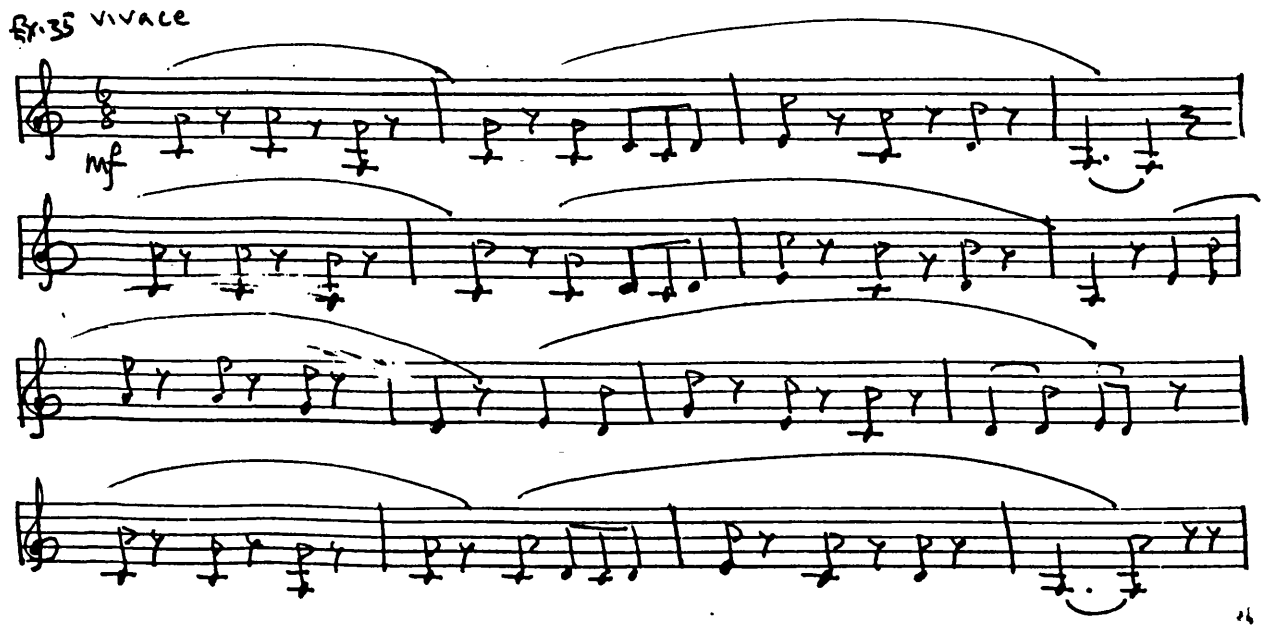
b) Vivace



c) Vivace

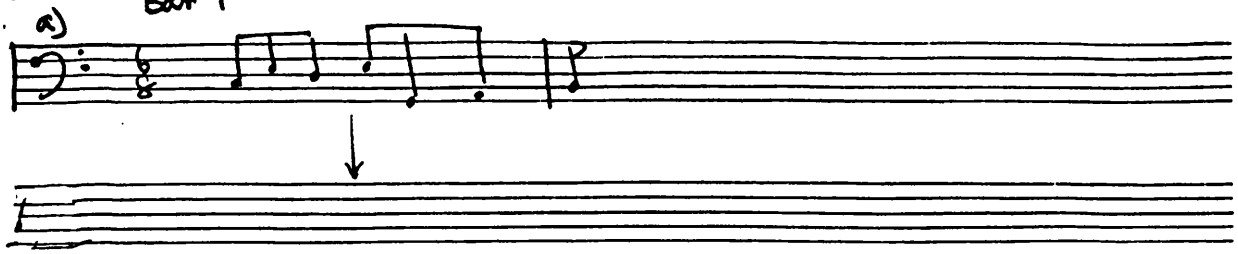


Ex. 35 Vivace



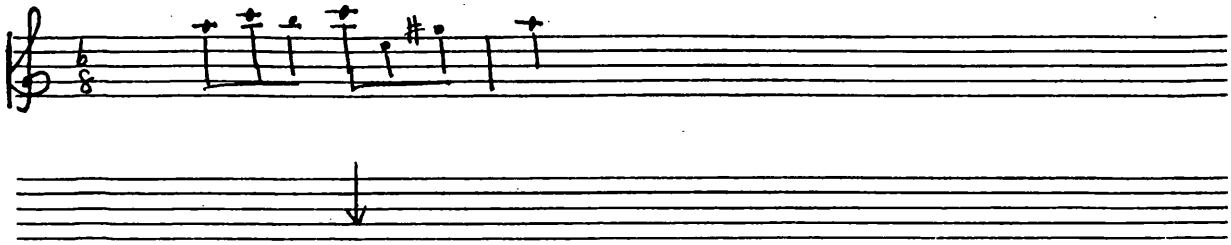
Ex. 36

a) Bar 1

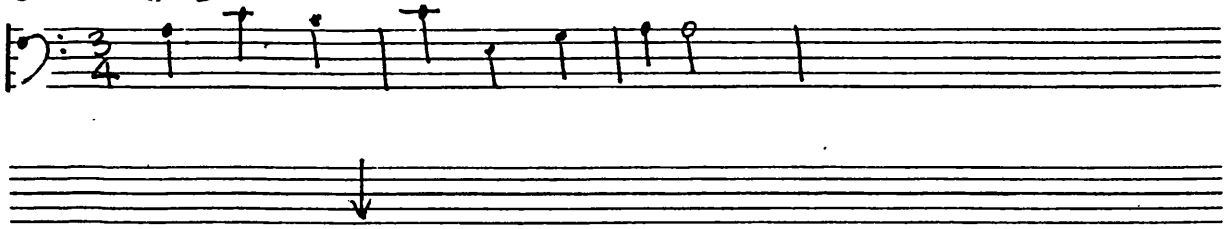


b) Bar 17

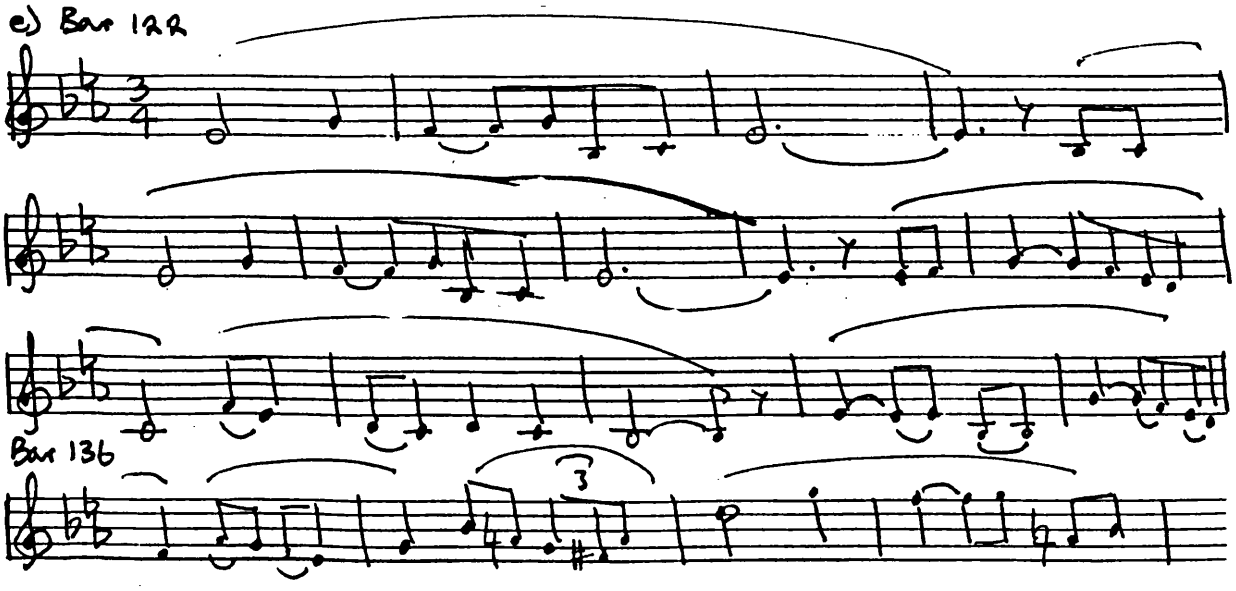
c) Bar 75



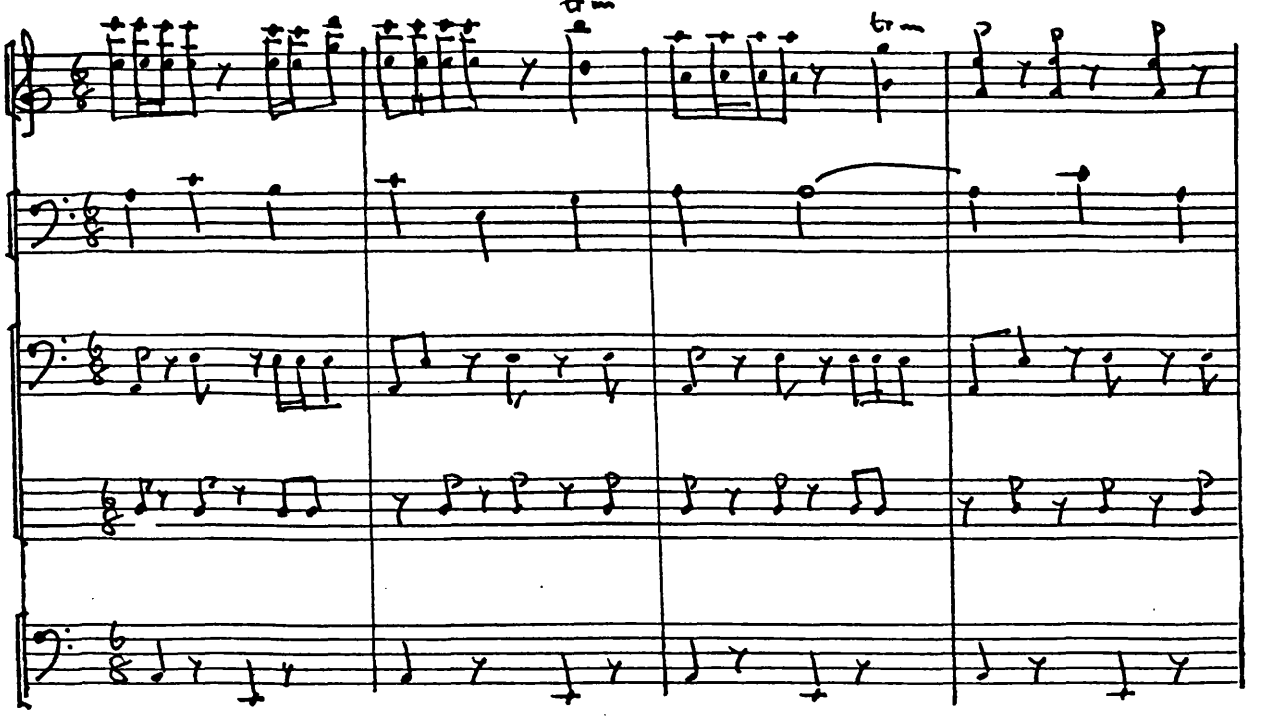
d) Bars 91–93



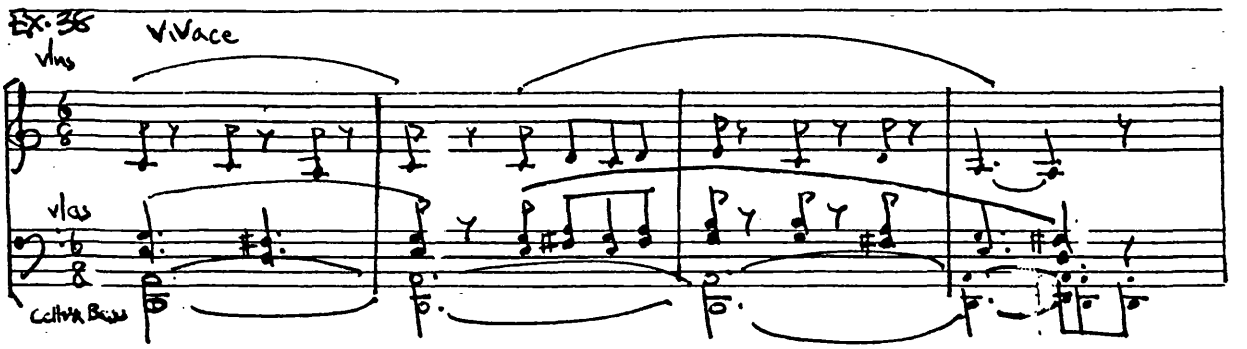
e) Bar 122



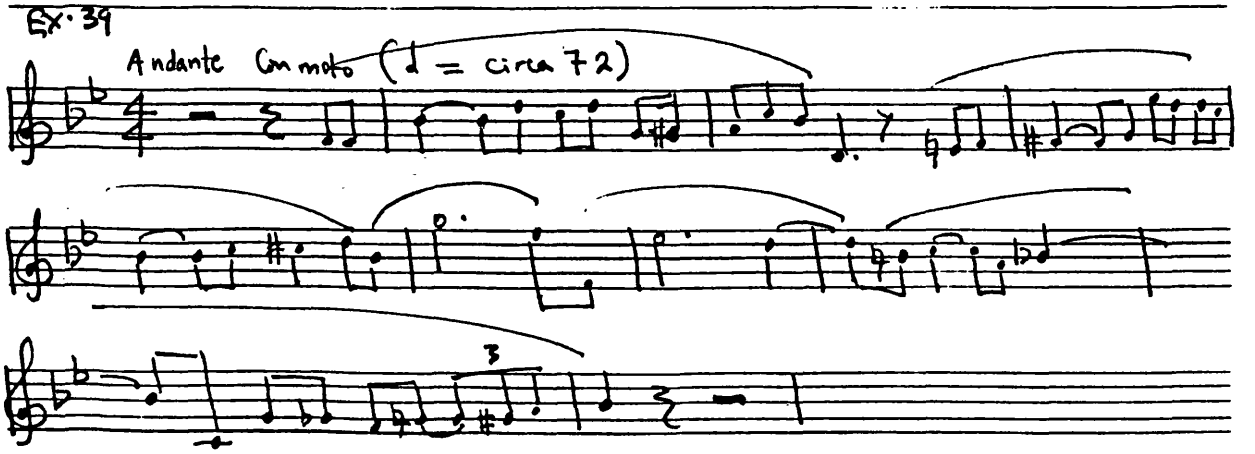
Ex. 37 Andante con moto con maesta. (d = circa 66)



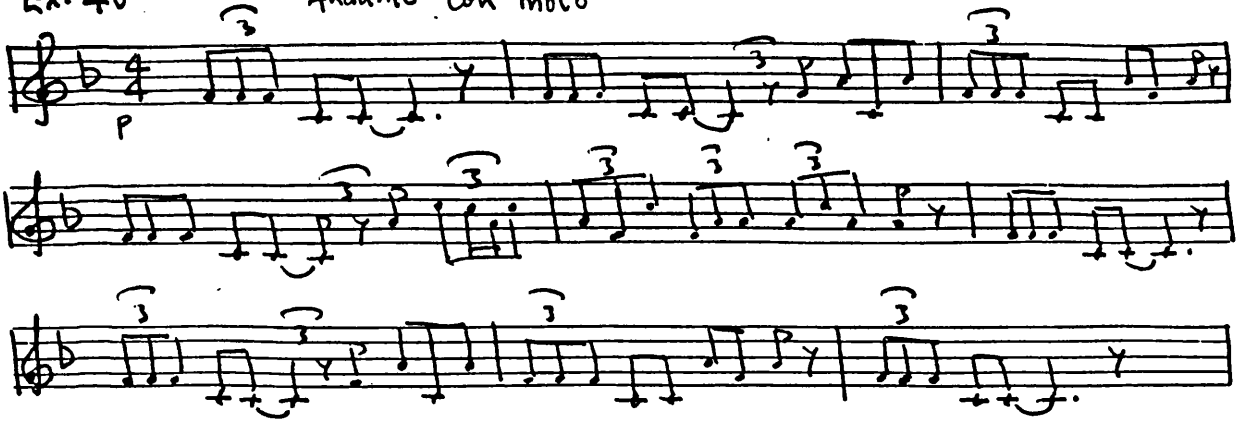
Ex. 36



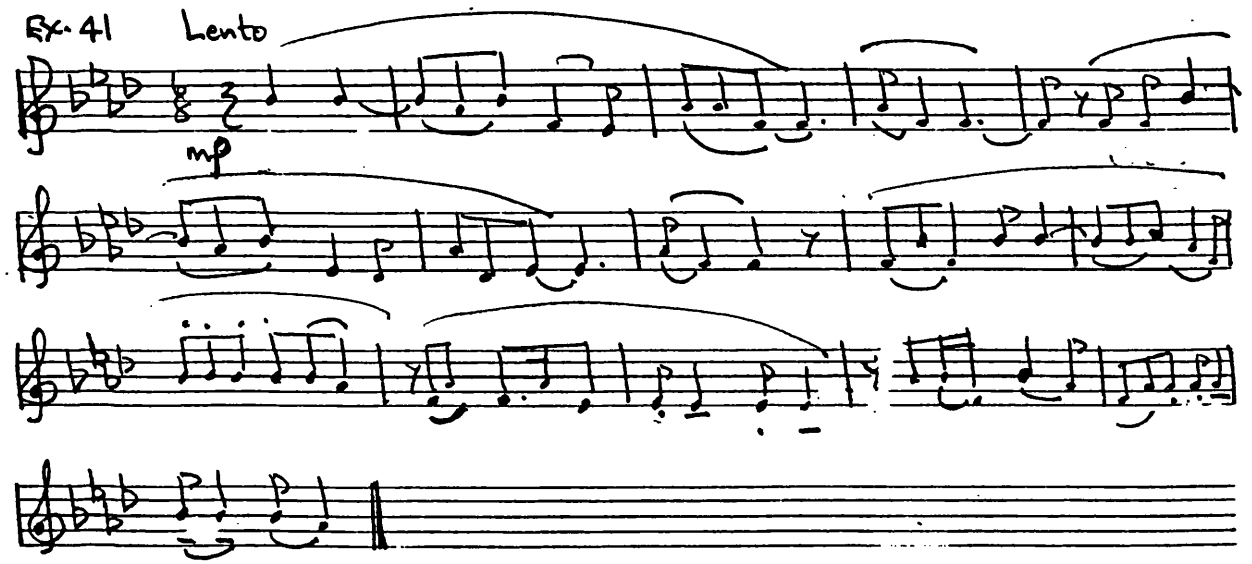
Ex. 39



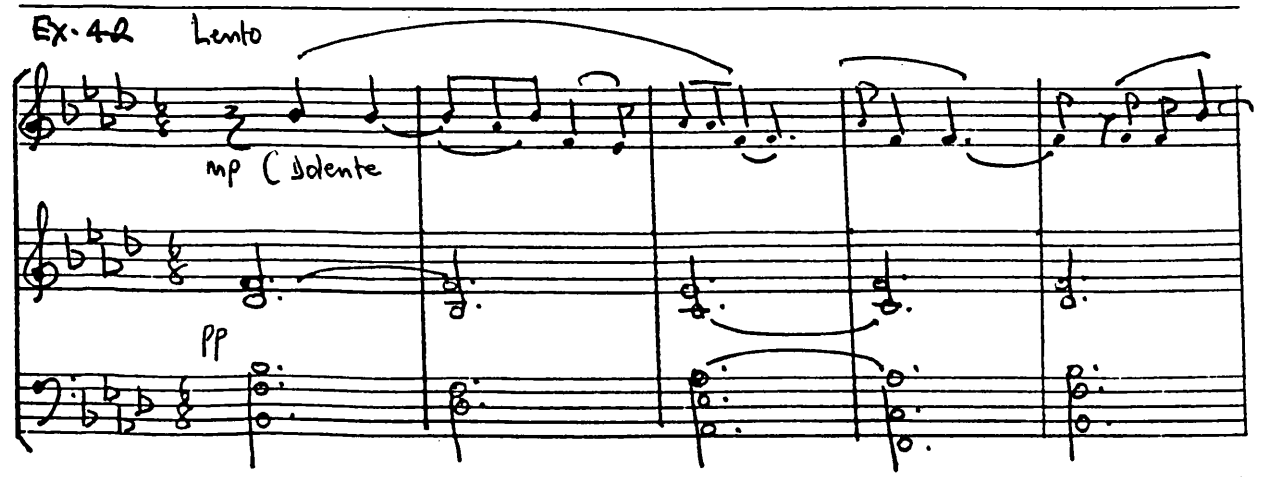
Ex. 40 Andante con moto



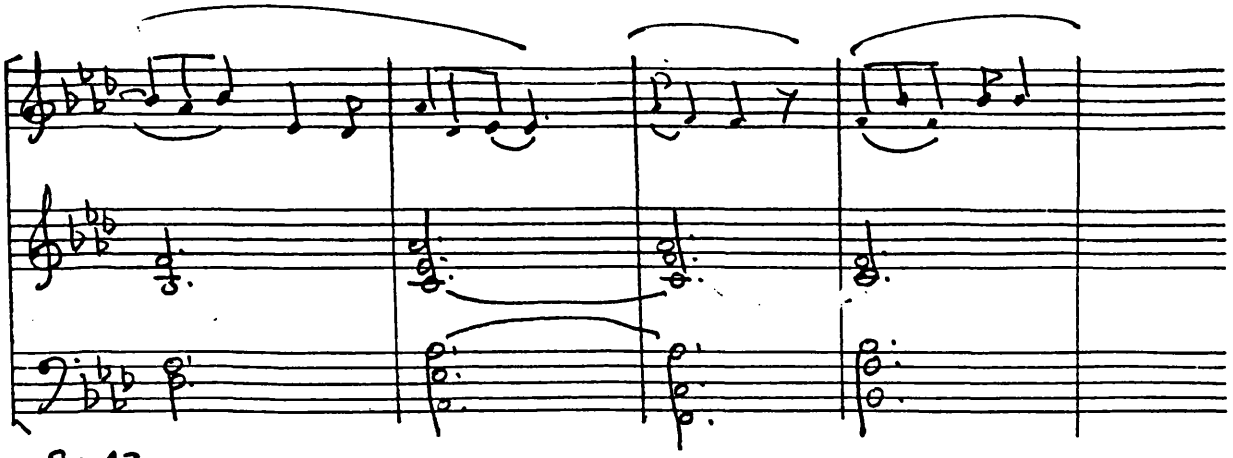
Ex. 41 Lento



Ex. 42 Lento

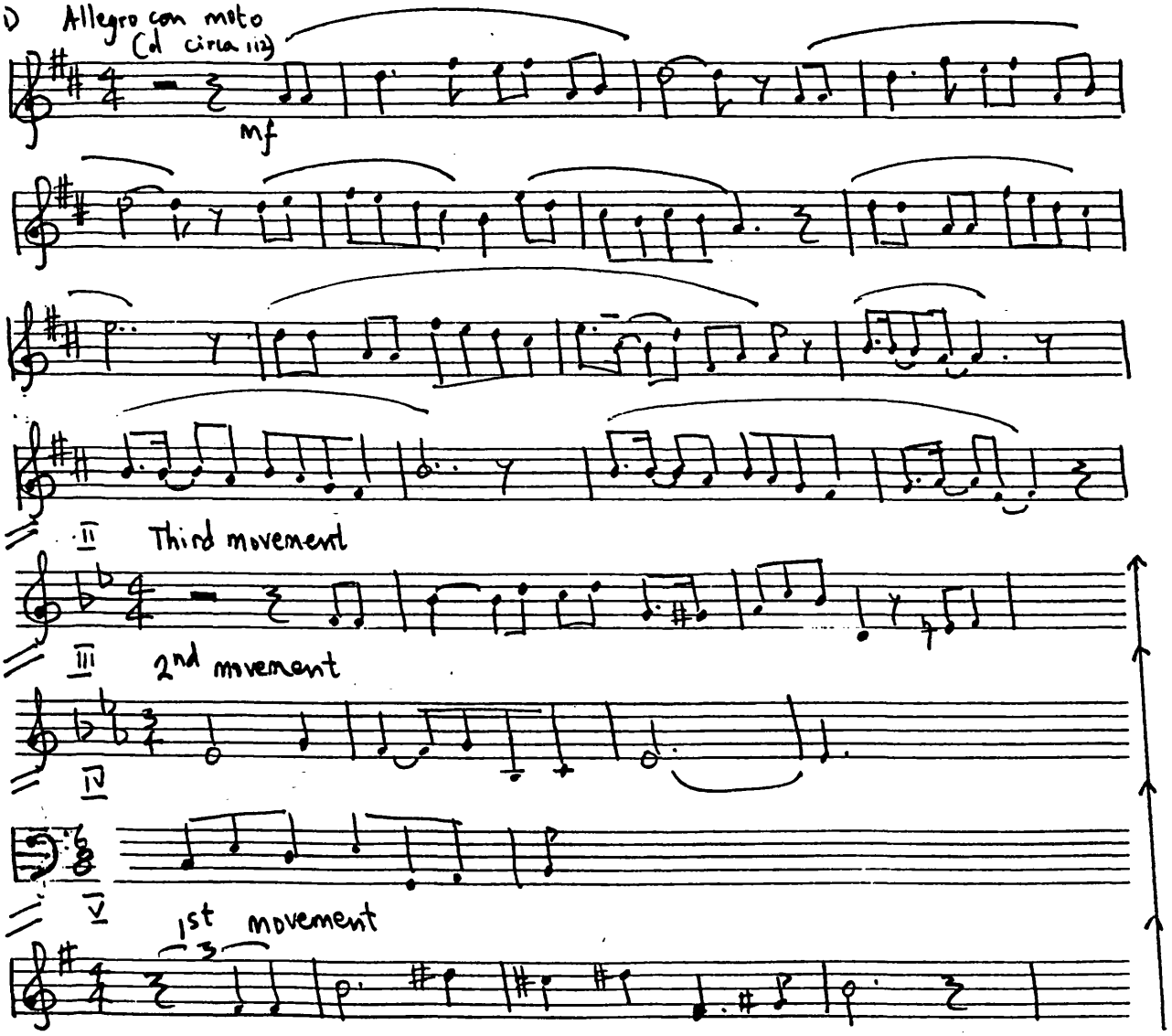


Ex. 42 contd.

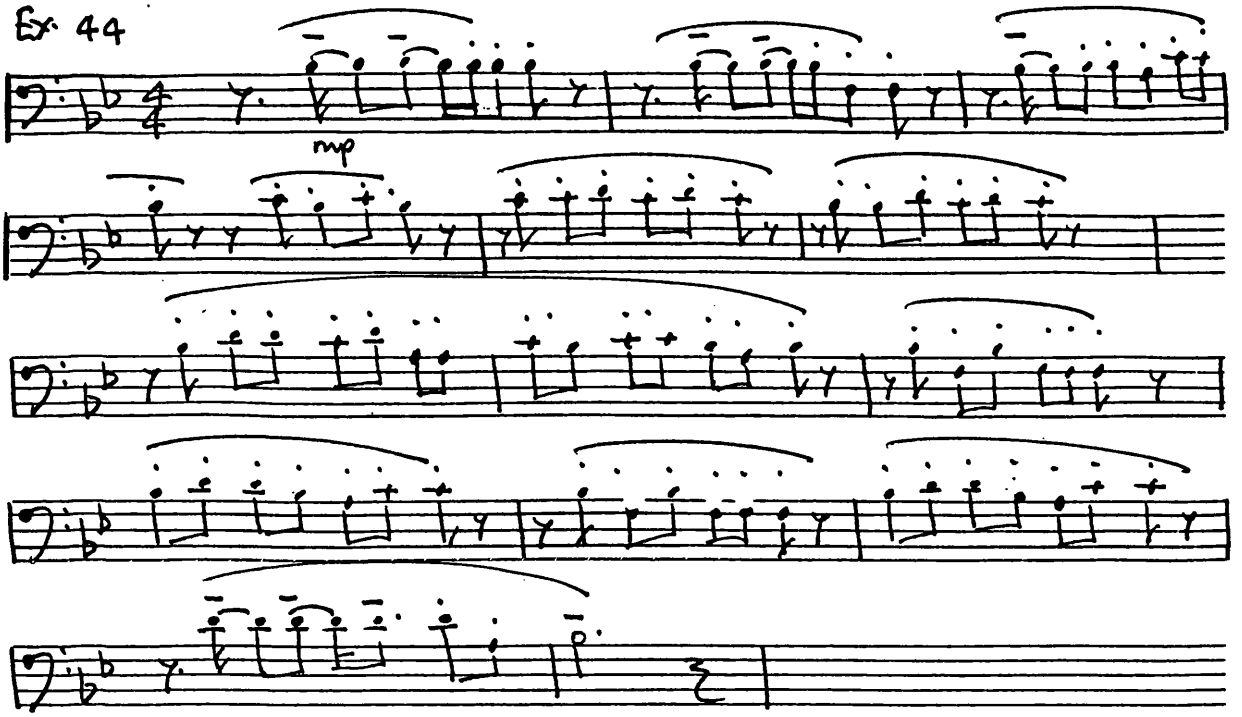


Ex. 43

4th Movement

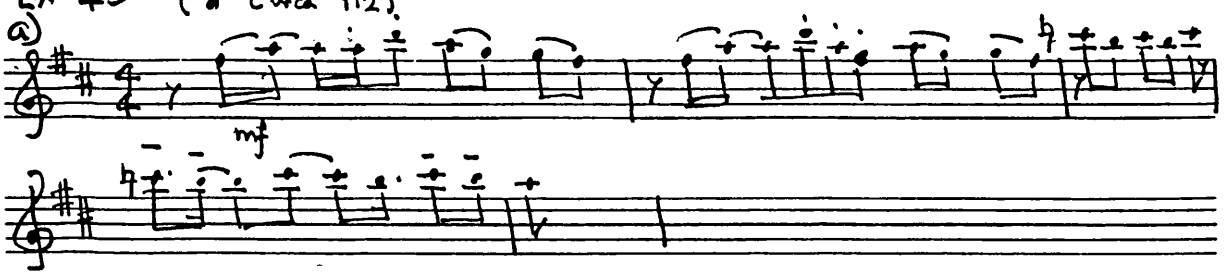


Ex. 44

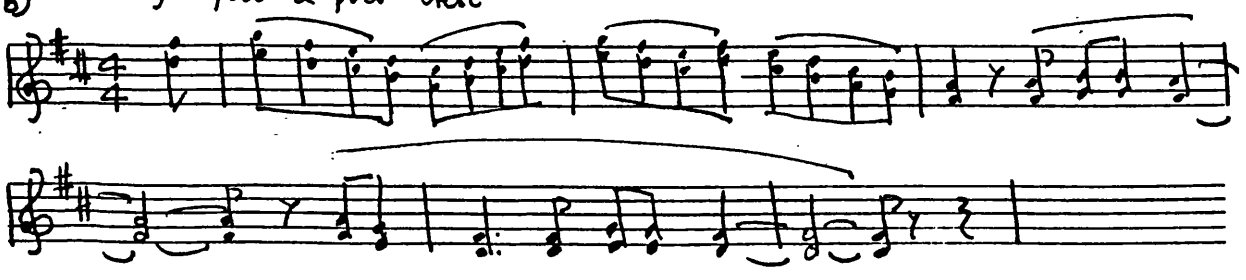


Ex. 45 (d circa 112)

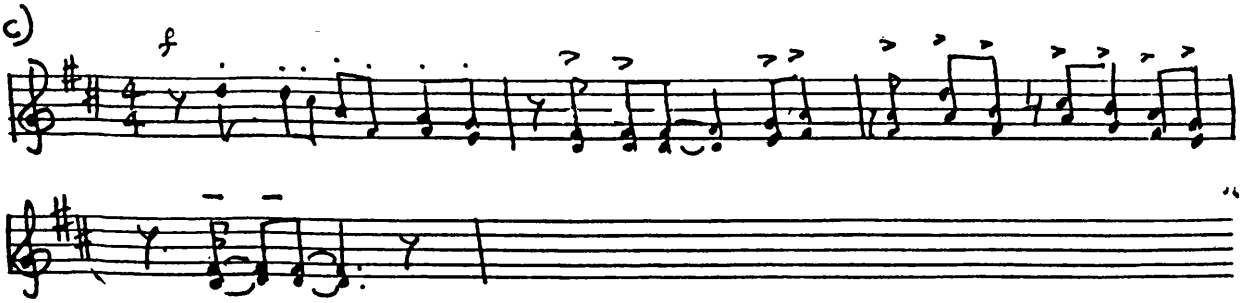
a)



b) f poco a poco cresc.

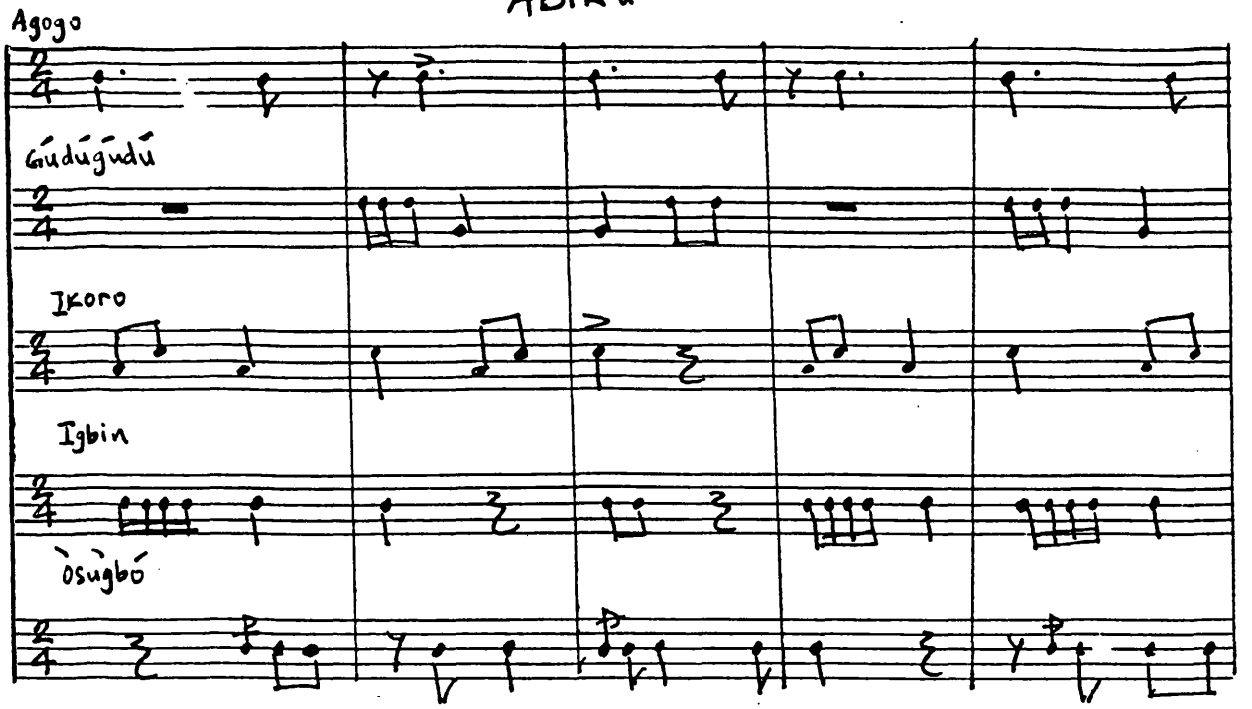


c)

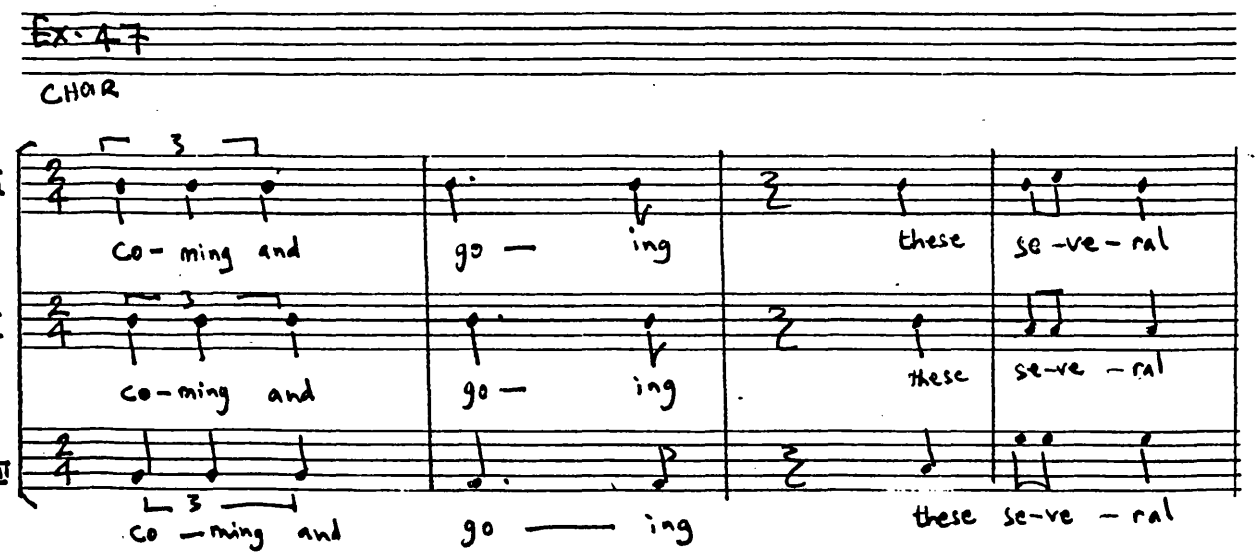


Ex. 46

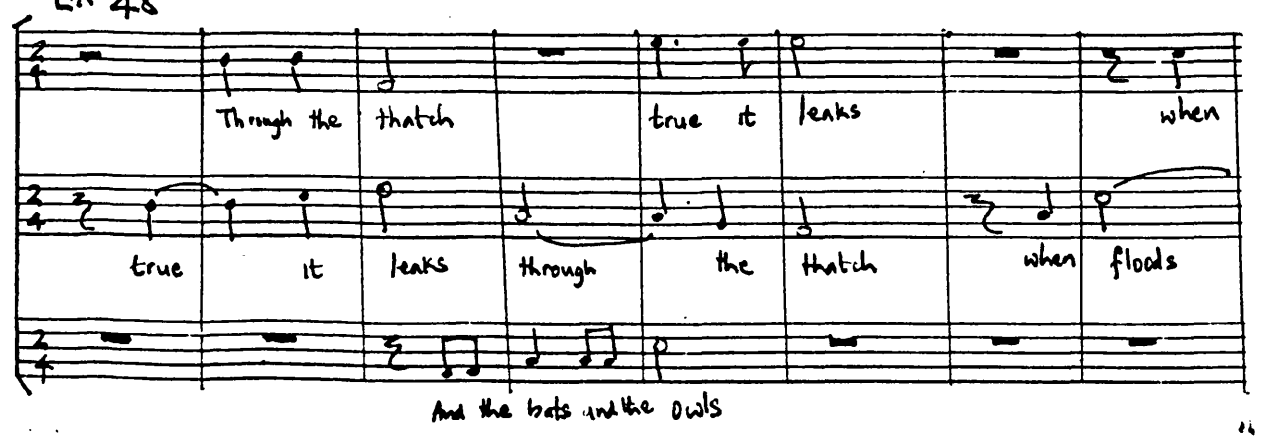
ABIKU

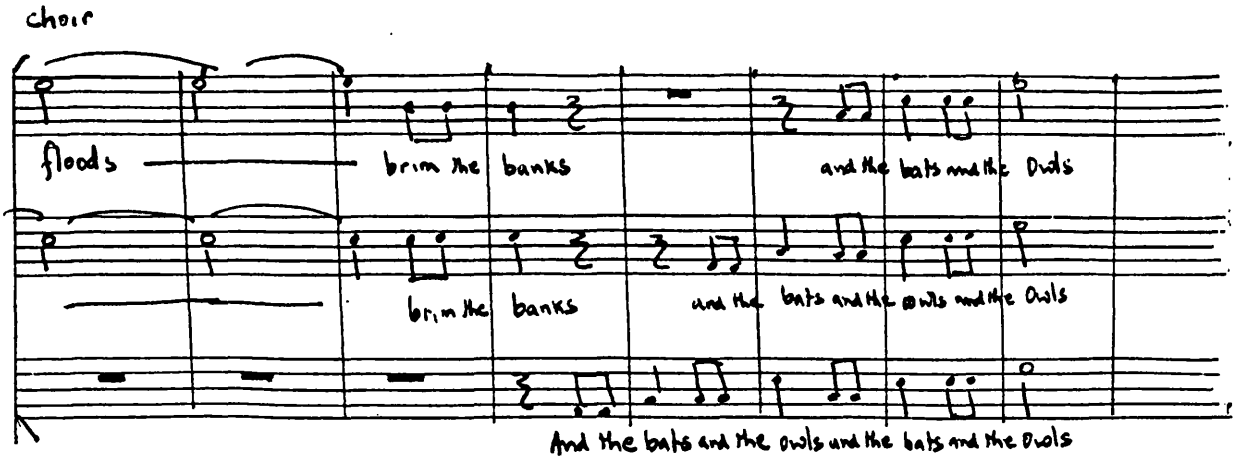


Ex. 47

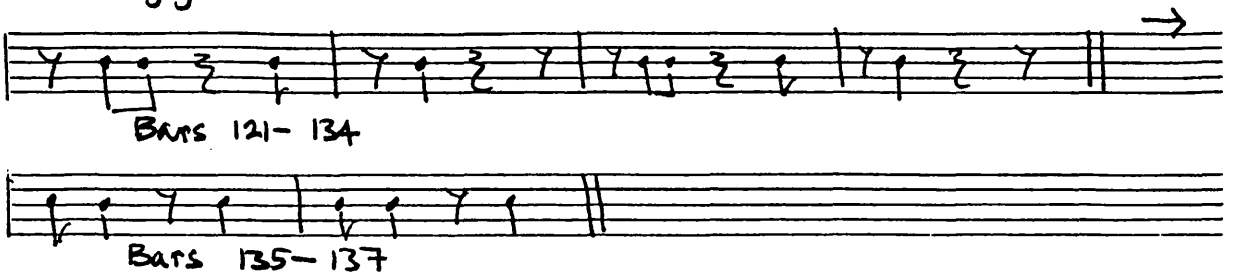


Ex. 48

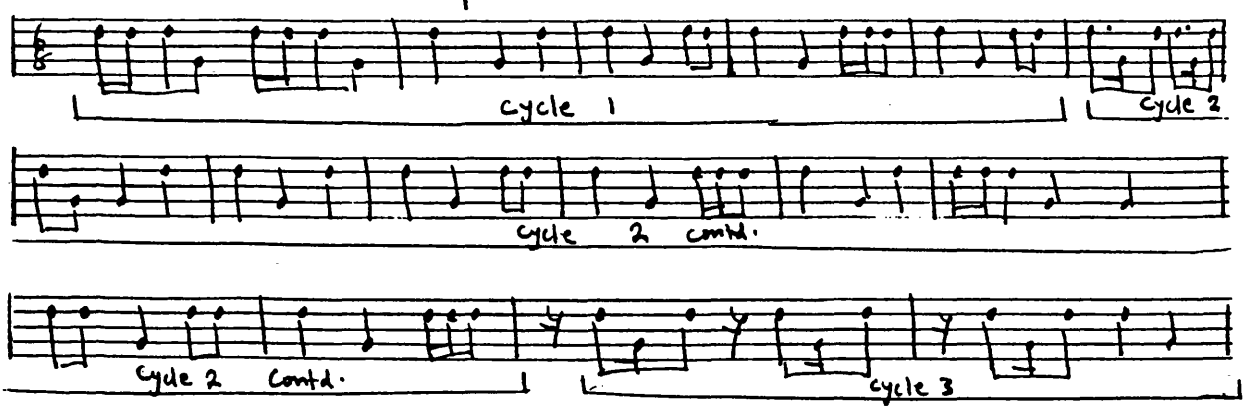




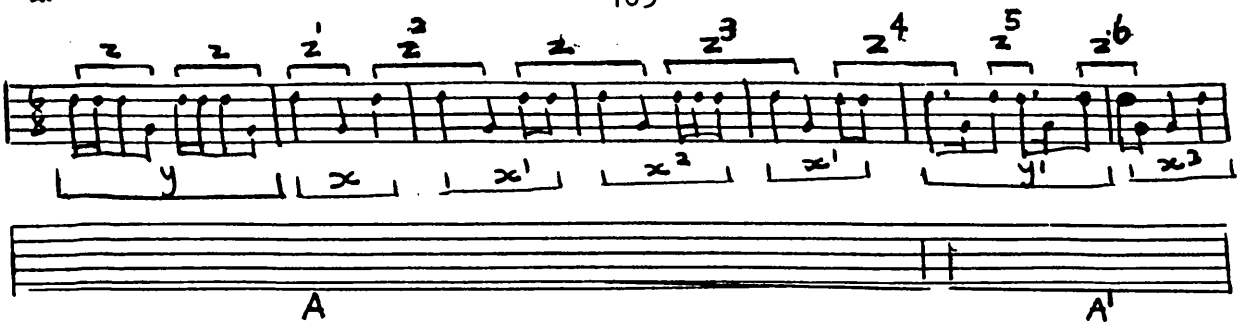
Ex. 49 Agogo: TWO DIFFERENT TIME-LINES EMPLOYED IN BARS 127–137



Ex. 50 Contraction and expansion of cycles: bars 120–136



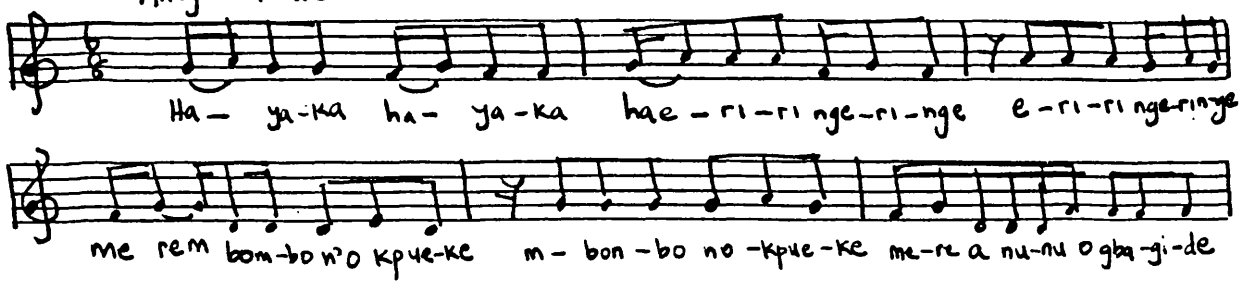
The recurrencies of different lengths of hemiola patterns (alternations of duple and triple metres) help to establish cycles in the above example. This procedure continues until bar 151.


z
z
z'
z²
z
z³
z⁴
z⁵
z⁶
y
x
x'
x²
x'
y'
x³
A
A'

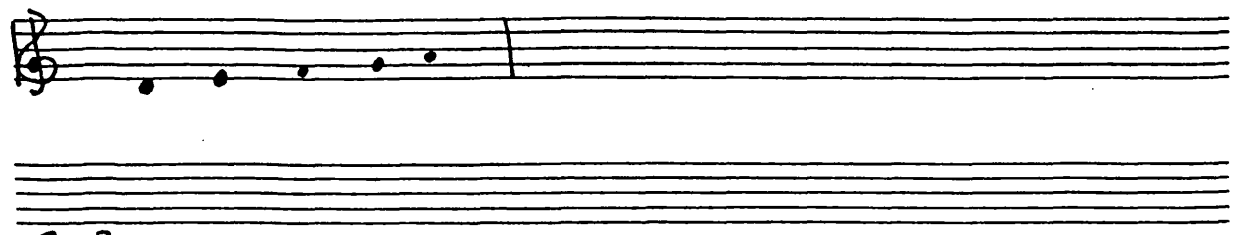
Music examples for chapter 9

Ex.1

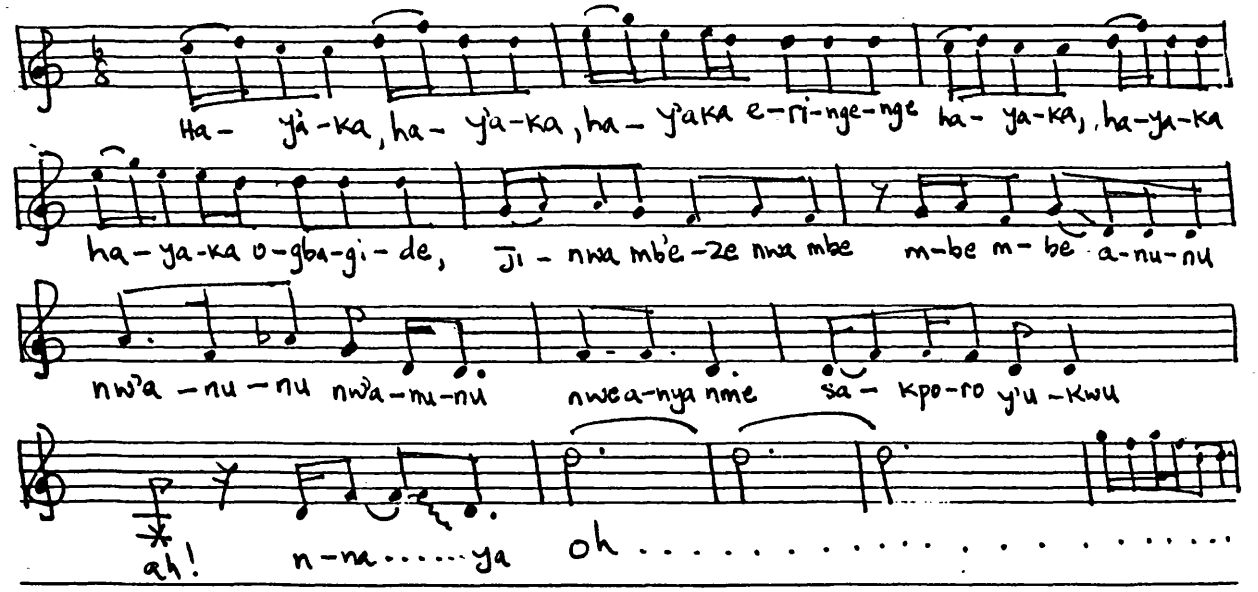
Allegro Moderato



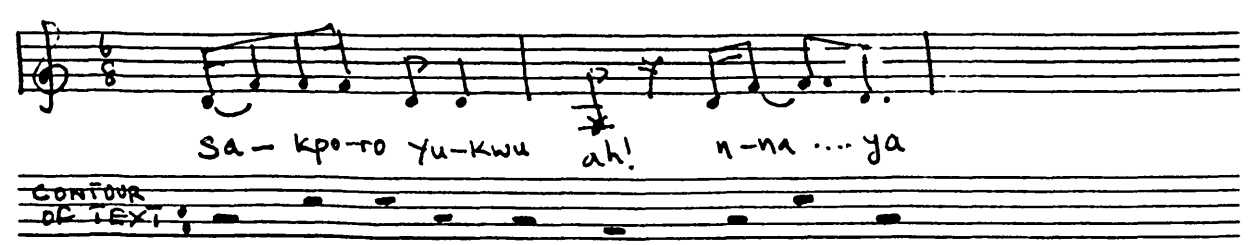
Ex.2



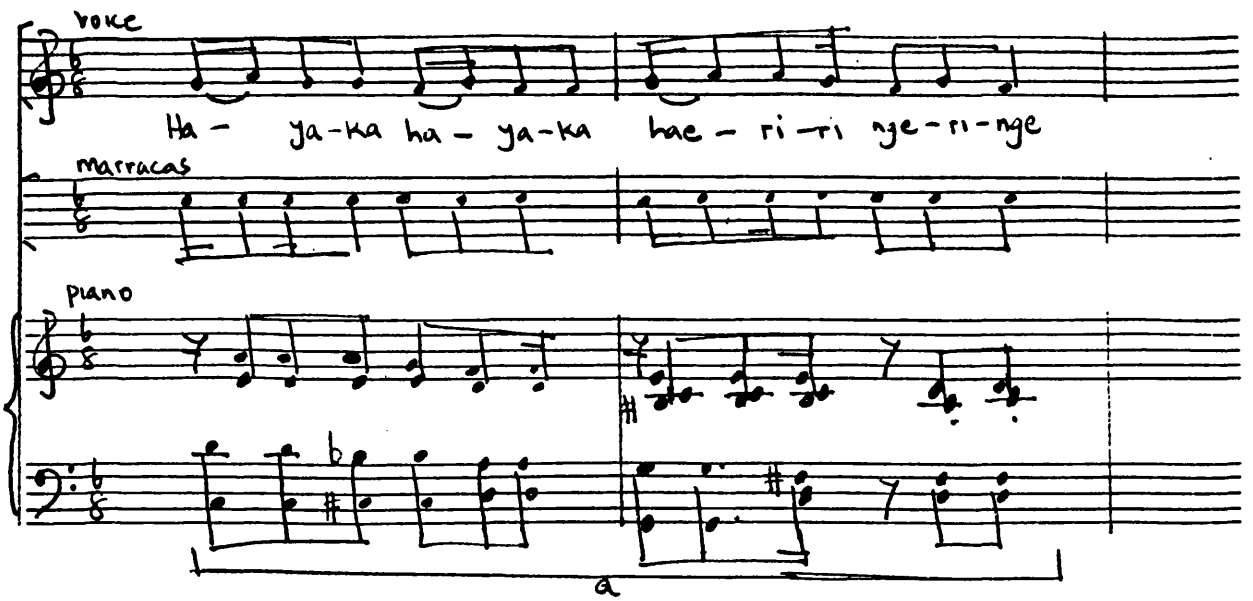
Ex.3



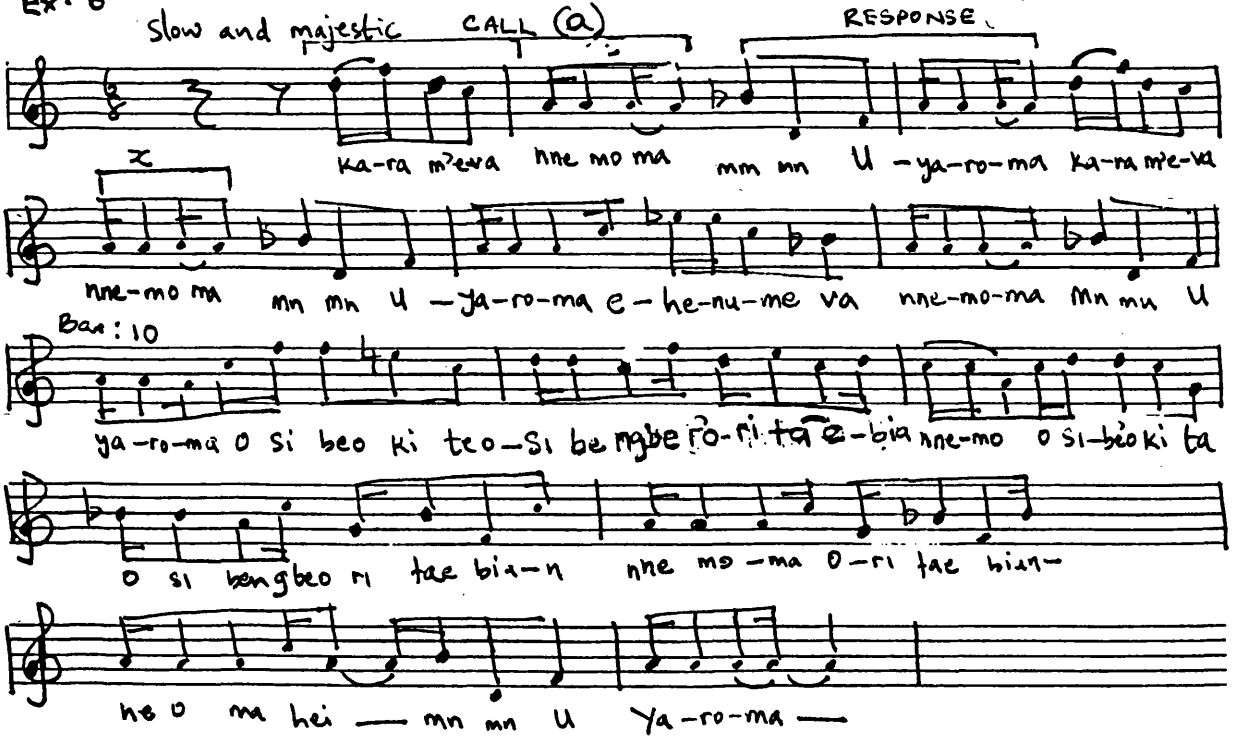
Ex.4



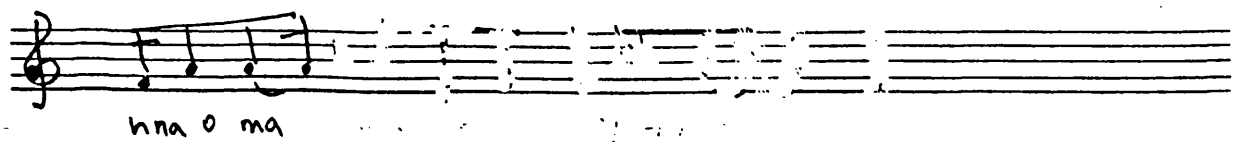
Ex. 5


voice
Ha - ya-ka ha - ya-ka hae - ri-ri nge-ri-nge
marracas
piano
a

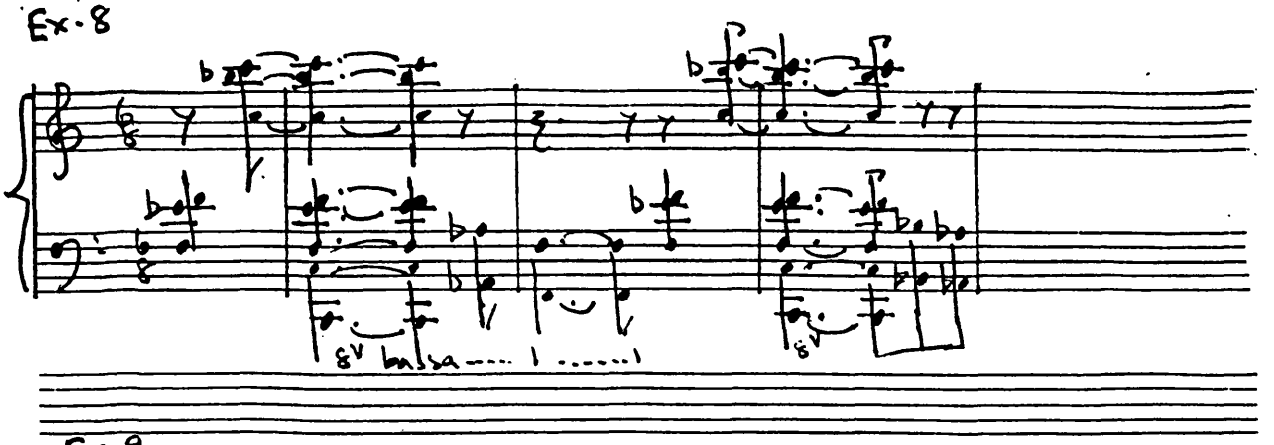
Ex. 6


slow and majestic
CALL (a)
RESPONSE
ka-ra m'eva nne mo ma mm mn U -ya-ro-ma ka-ra me-va
x
nne-mo ma mn mn U -ya-ro-ma e-he-nu-me va nne-mo-ma mn mu U
Bar: 10
ya-ro-ma o si beo ki teo-si be ngbe ro-ri ta e-bia nne-mo o si-beo ki ta
o si bengbeo ri tae bia-n nne mo-ma o-ri tae bian-
ho o ma hei — mn mn U Ya-ro-ma —

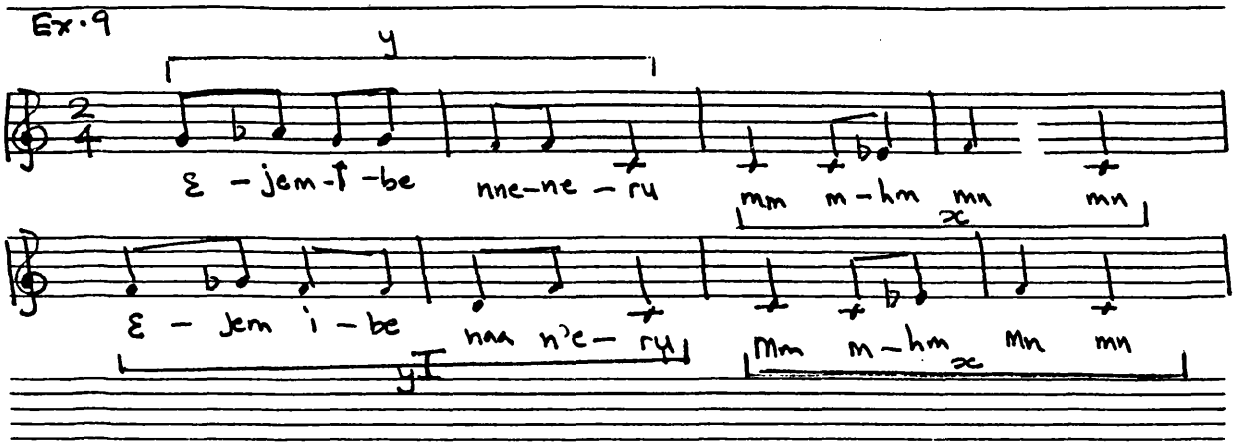
Ex. 7


hna o ma

Ex·8

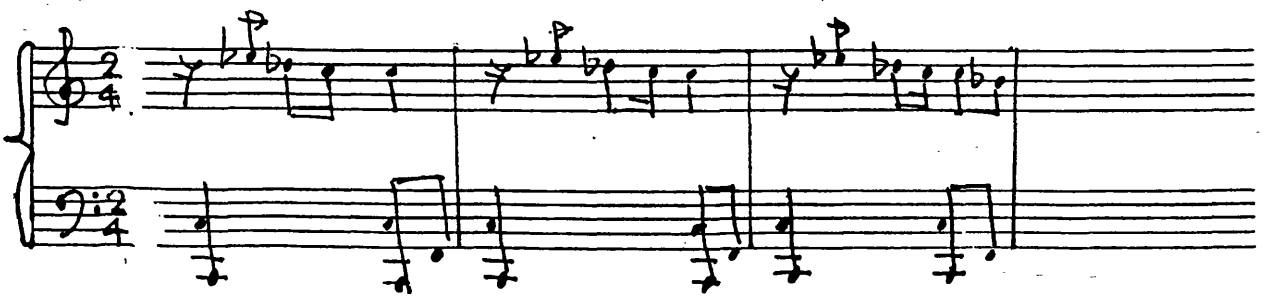


Ex·9

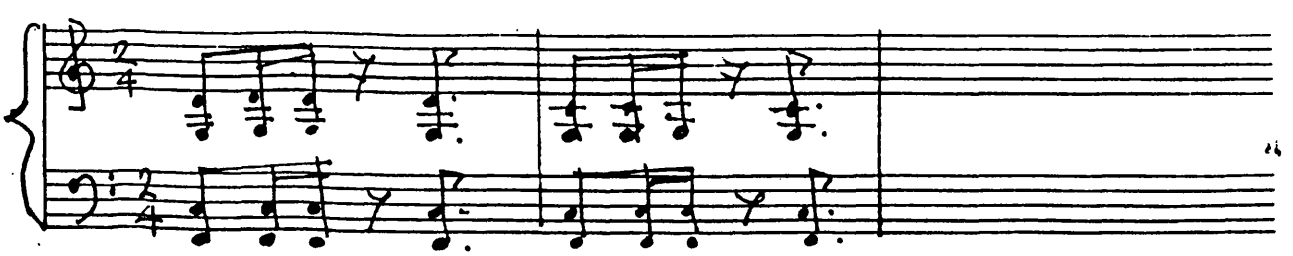


Ex·10

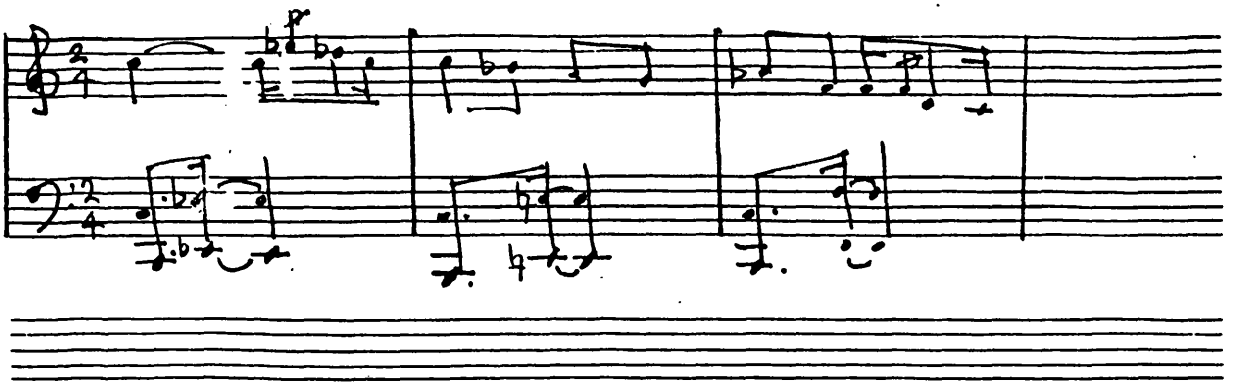
Ex·11



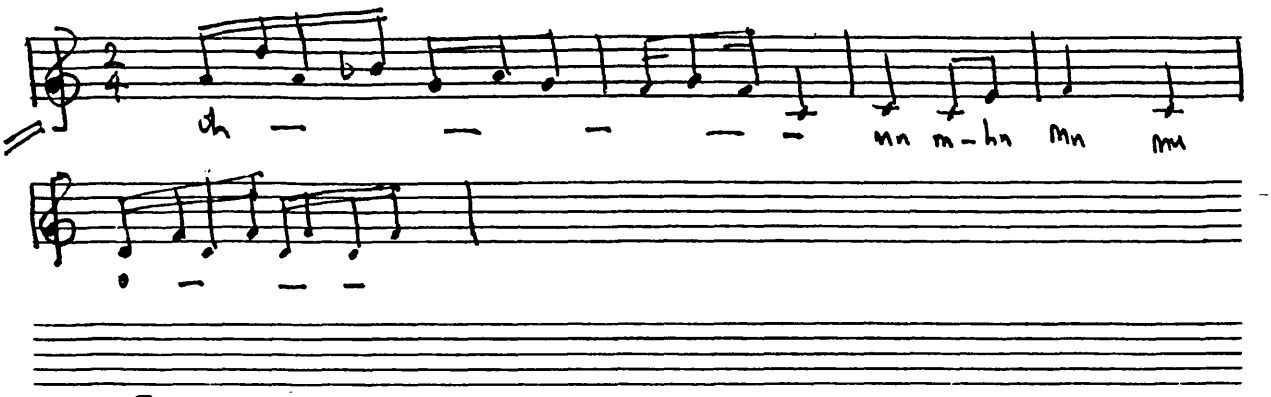
Ex·12



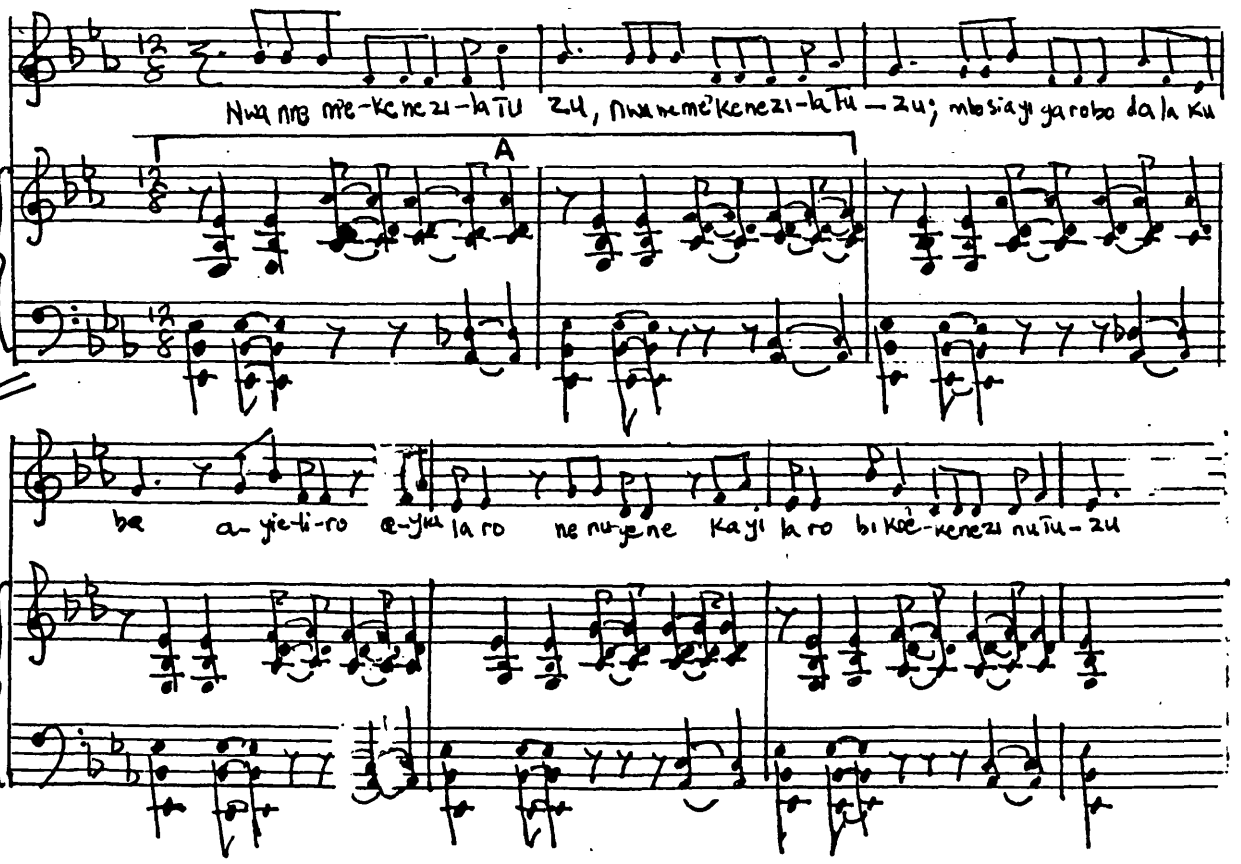
Ex. 13



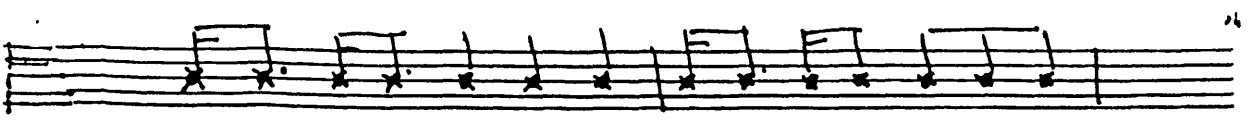
Ex. 14



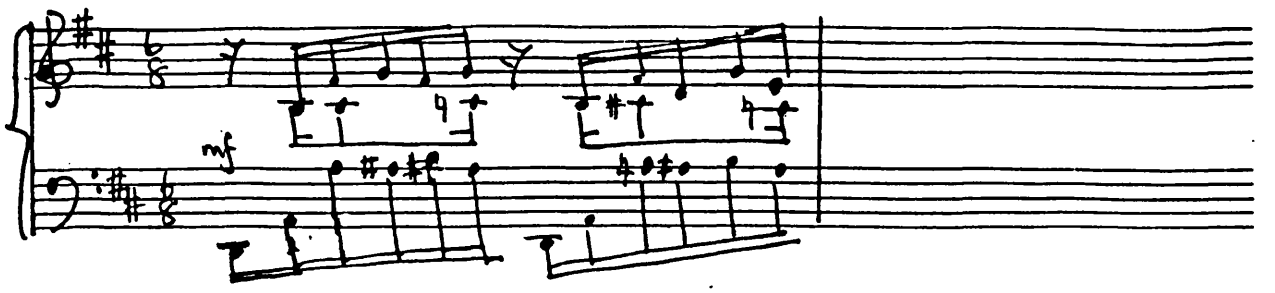
Ex. 15



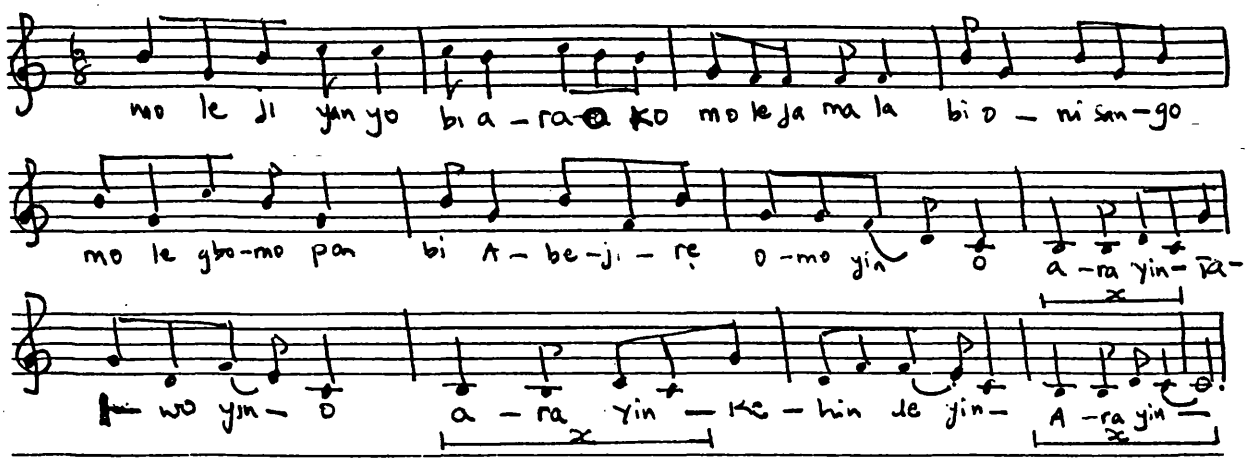
Ex. 16



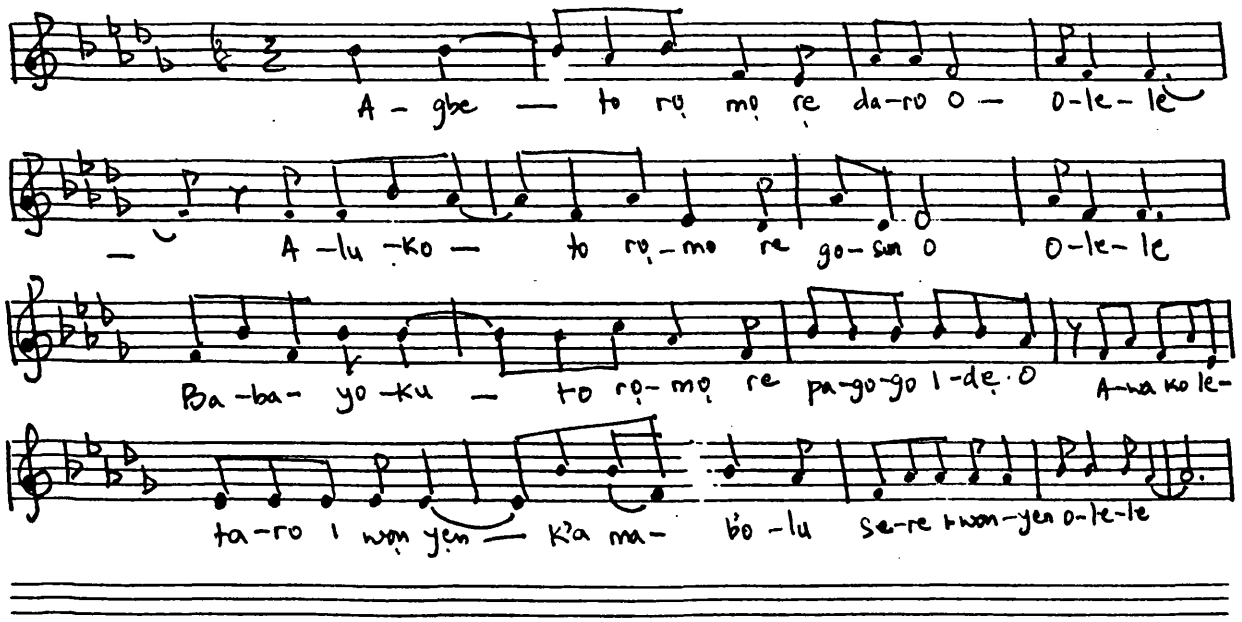
Ex. 17



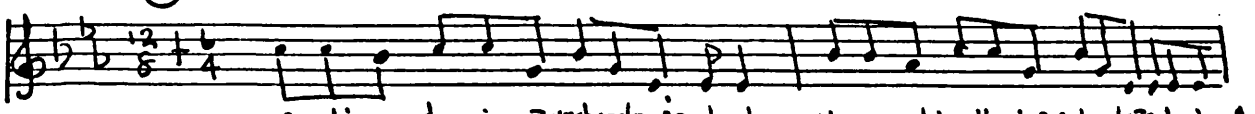
Ex. 18



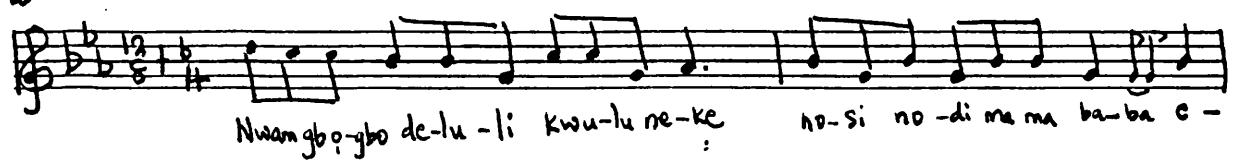
Ex. 19



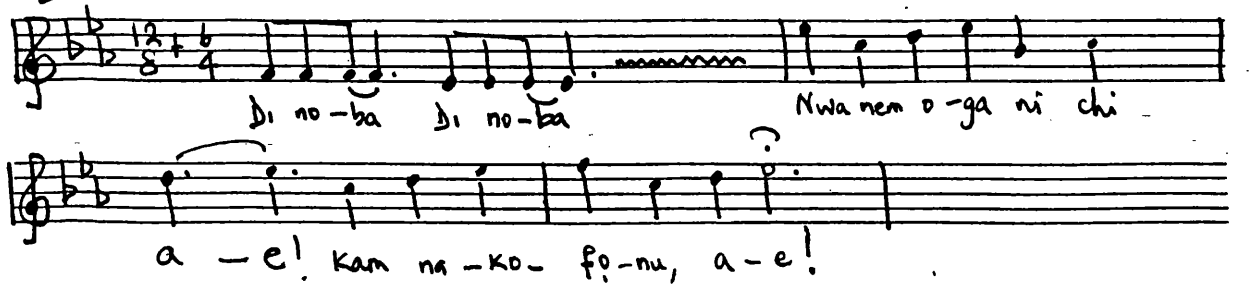
Ex. 20 (a)



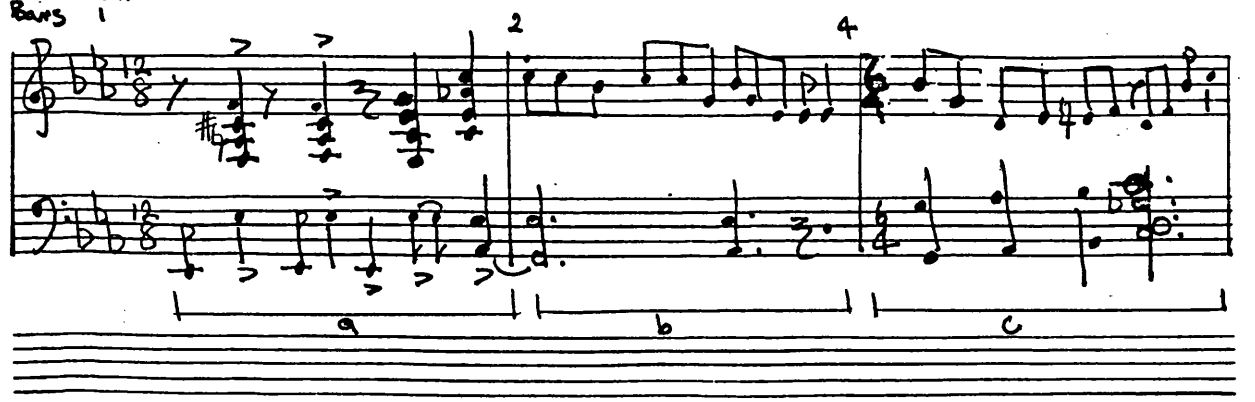
b)



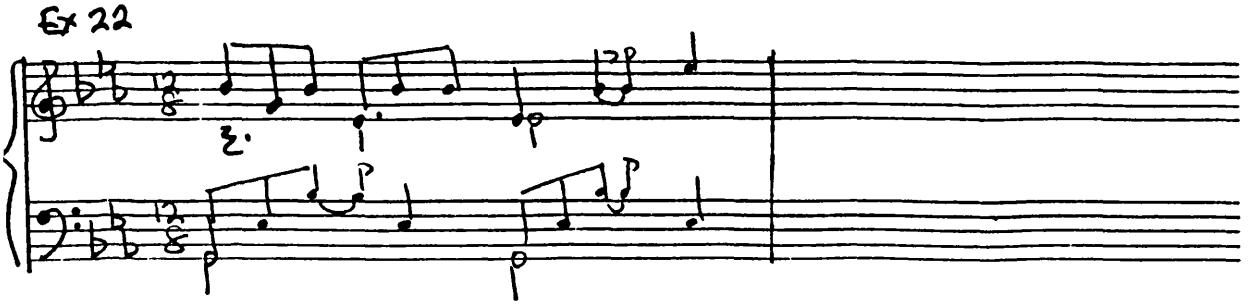
c)



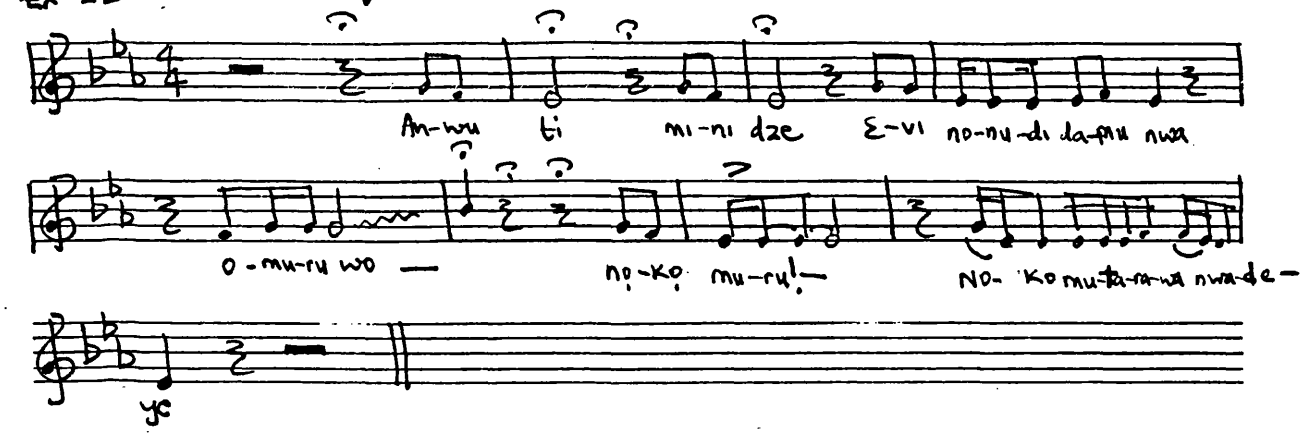
Ex. 21



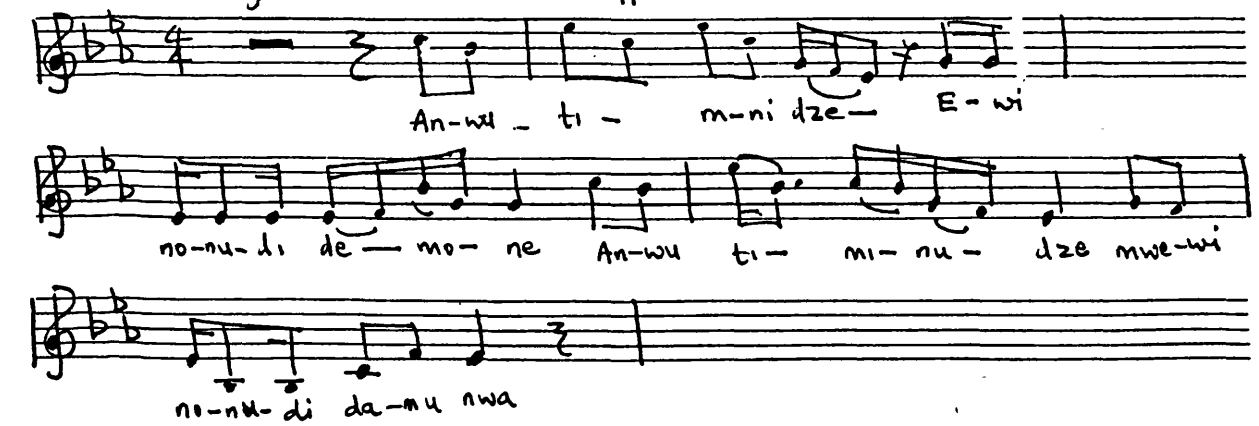
Ex 22



Ex. 23 Andante quasi Recit

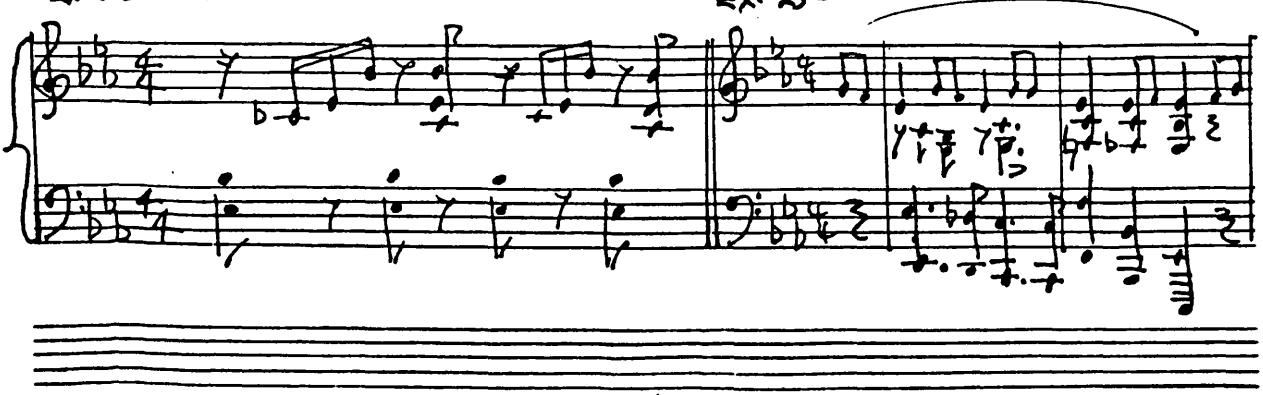


Ex. 24 Allegro ritimico ma non troppo

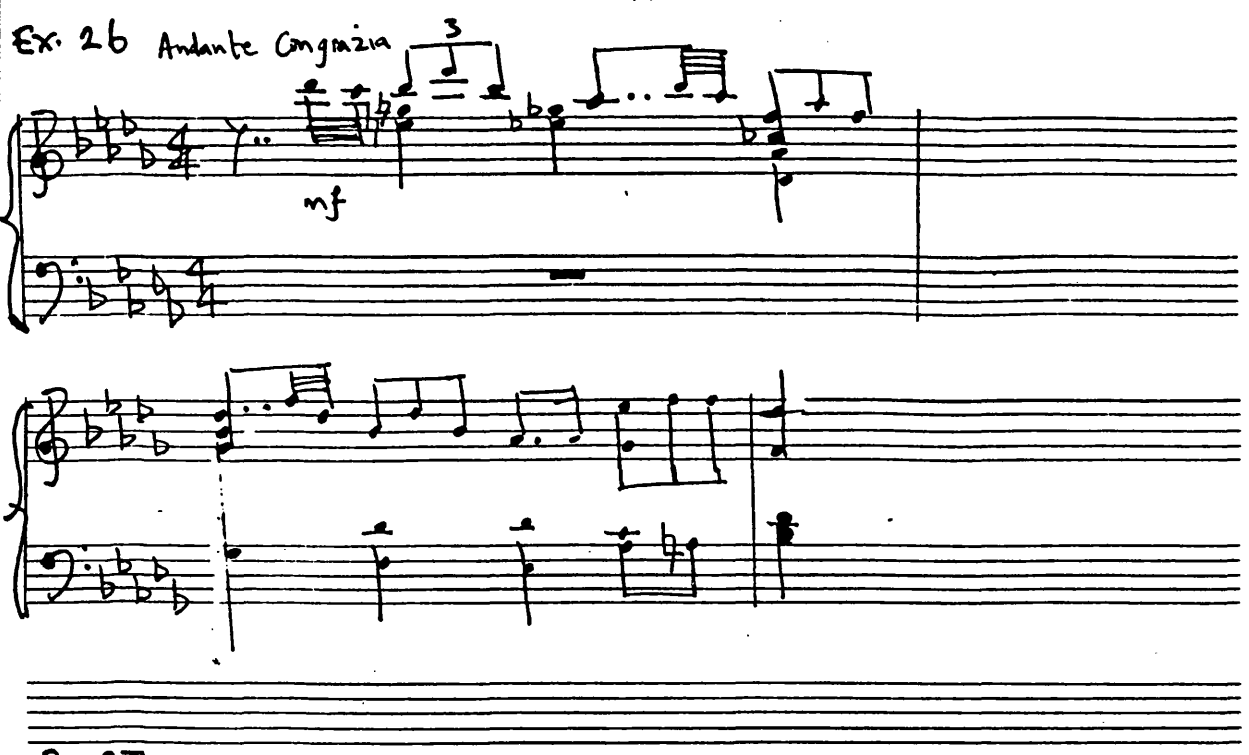


Ex. 25a

Ex. 25b

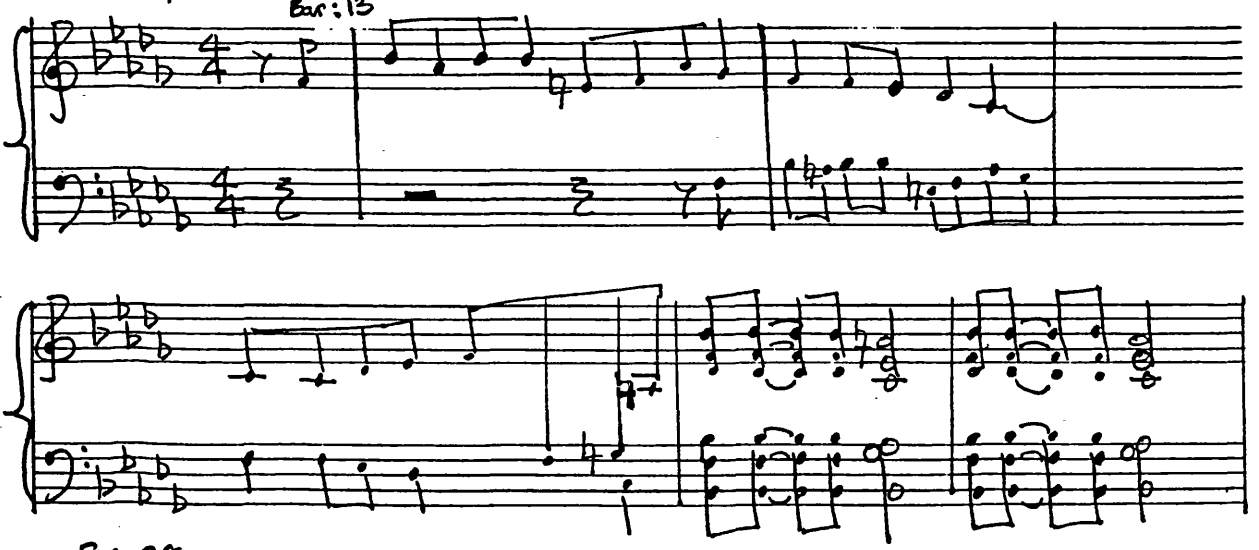


Ex. 26 Andante Congrazia

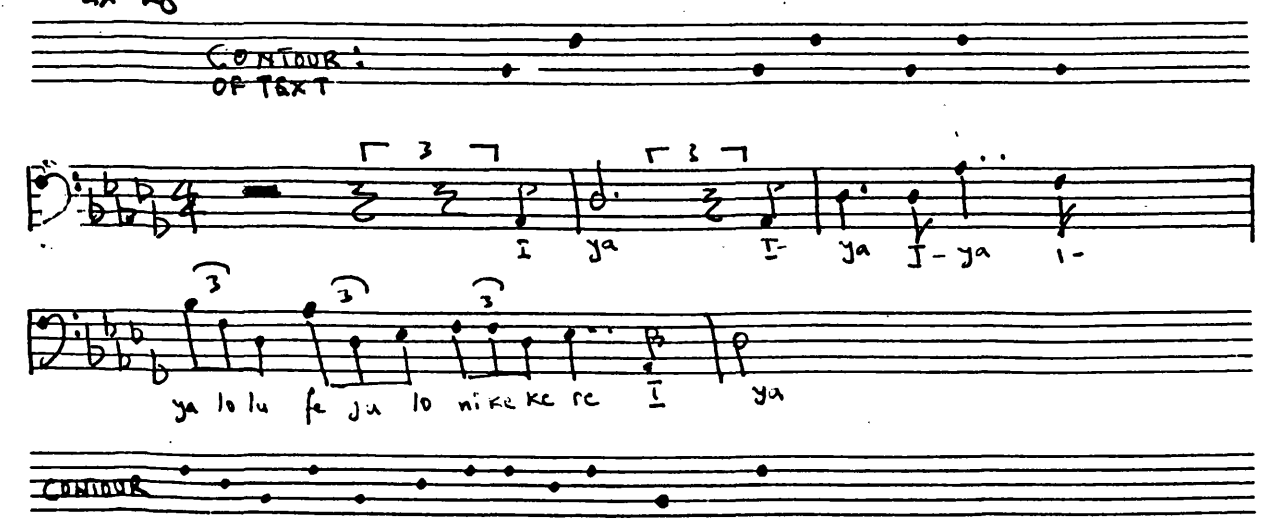


Ex. 27 piu lento

Bar: 13



Ex. 28



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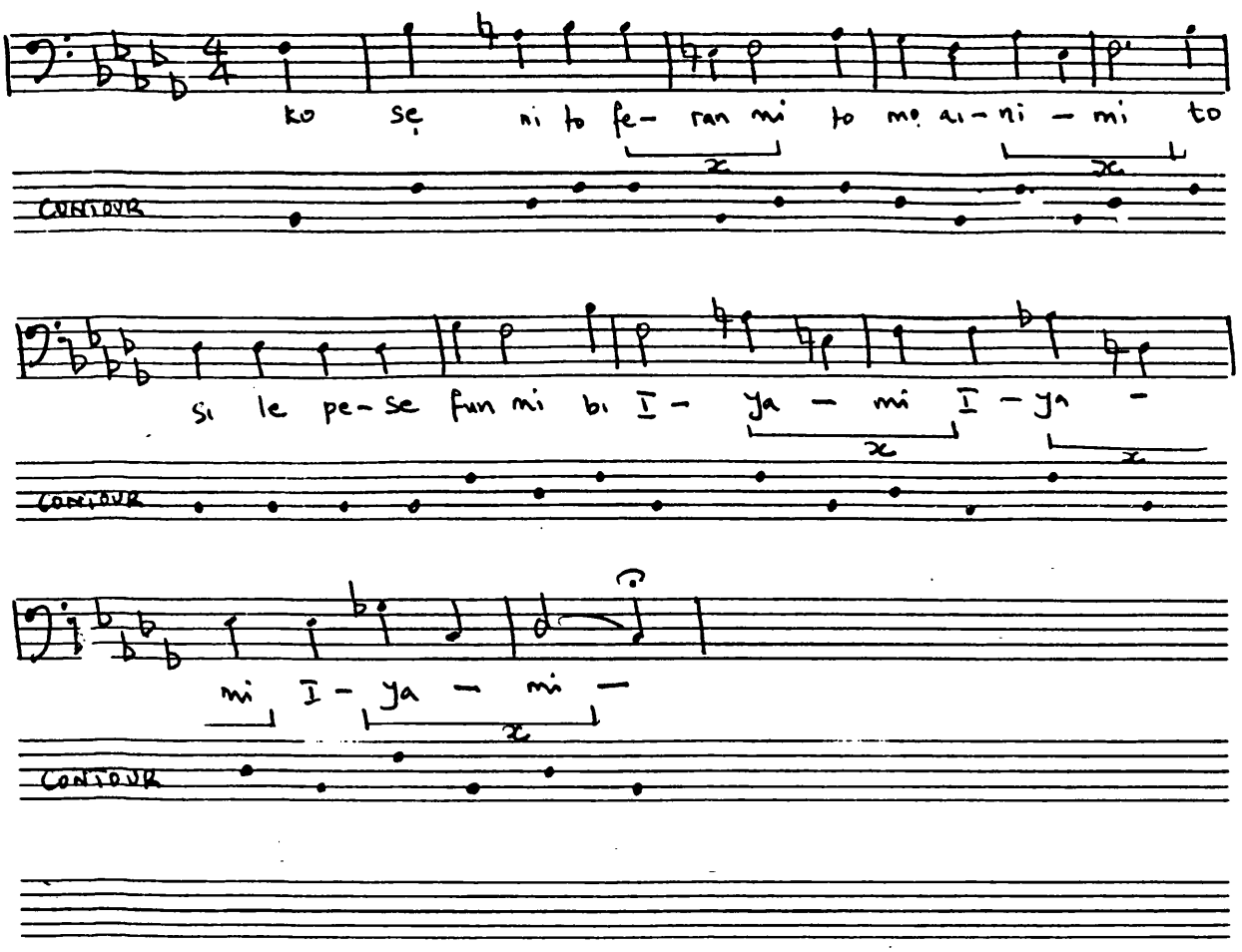
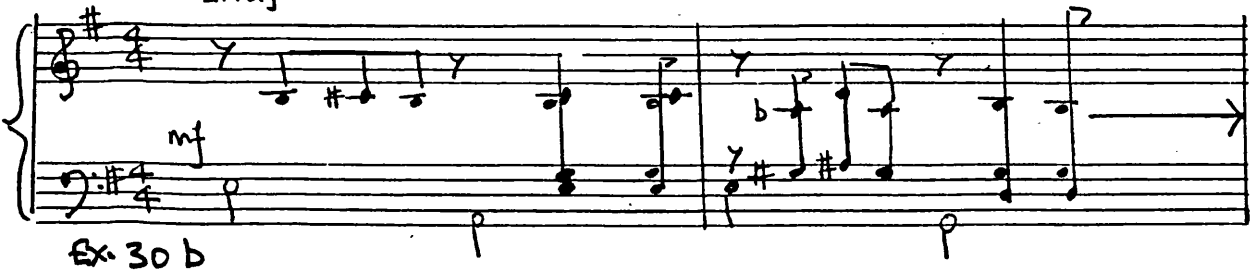
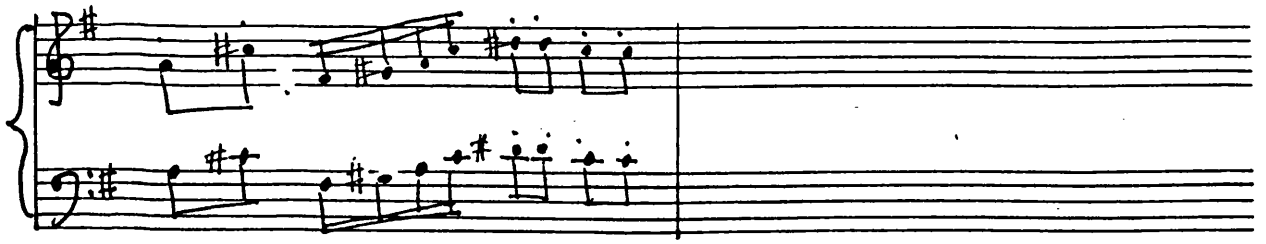


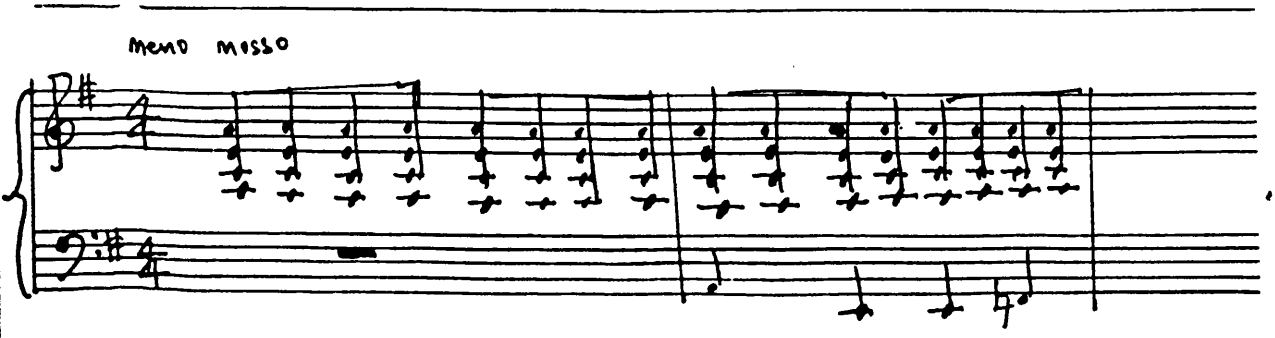
Ex. 30 a Lively



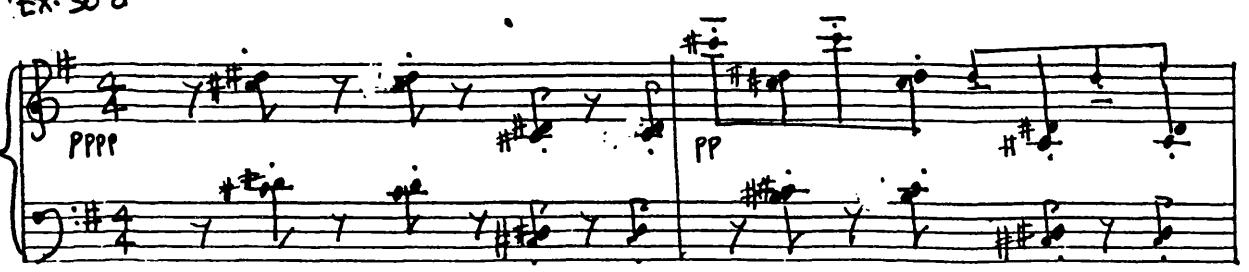
Ex. 30 b



Ex. 30 c

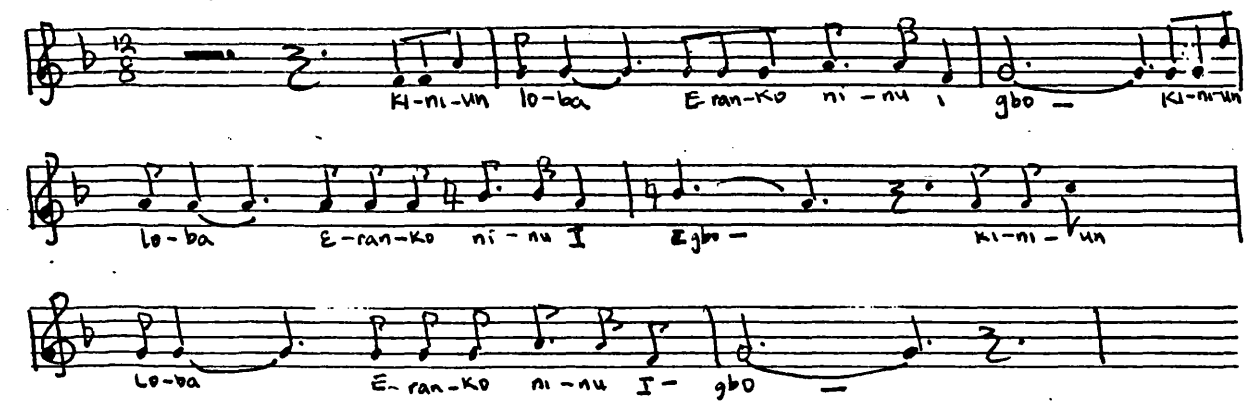


Ex. 30 d

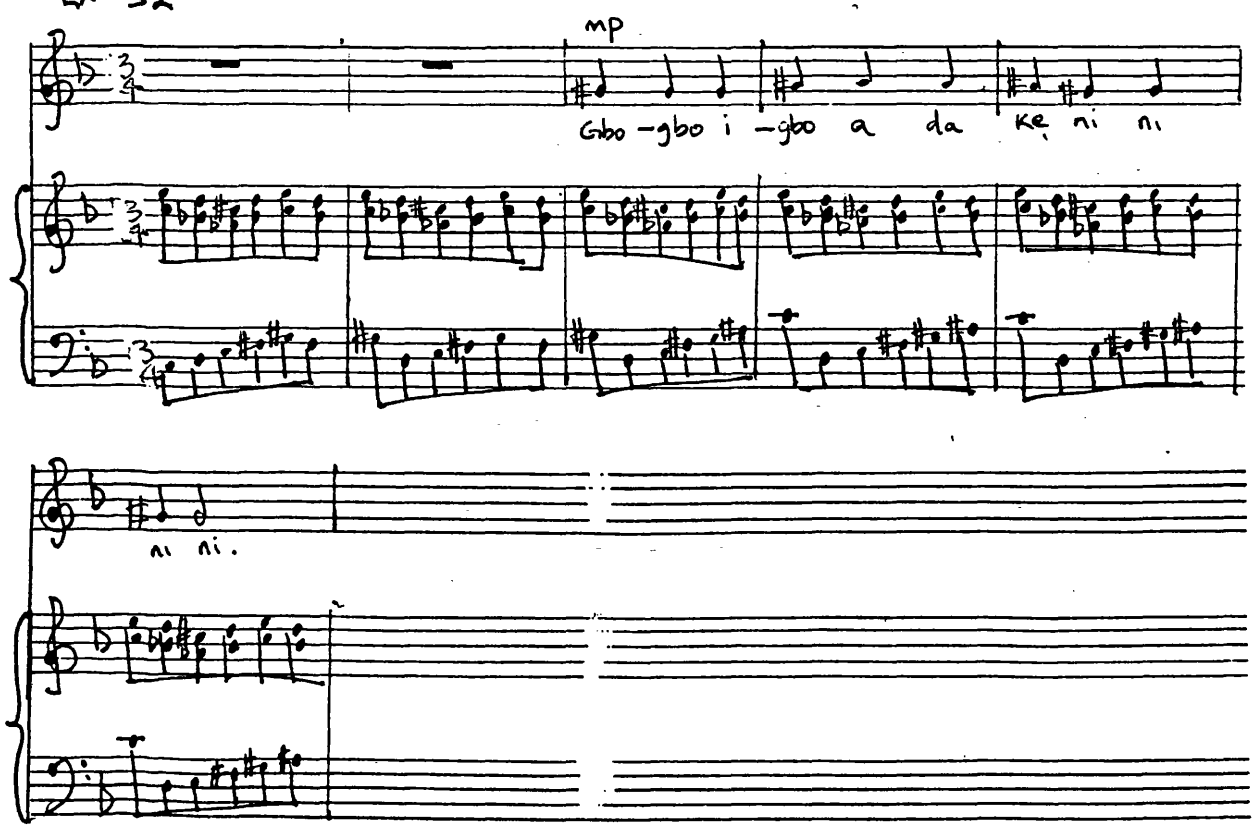


Ex. 31

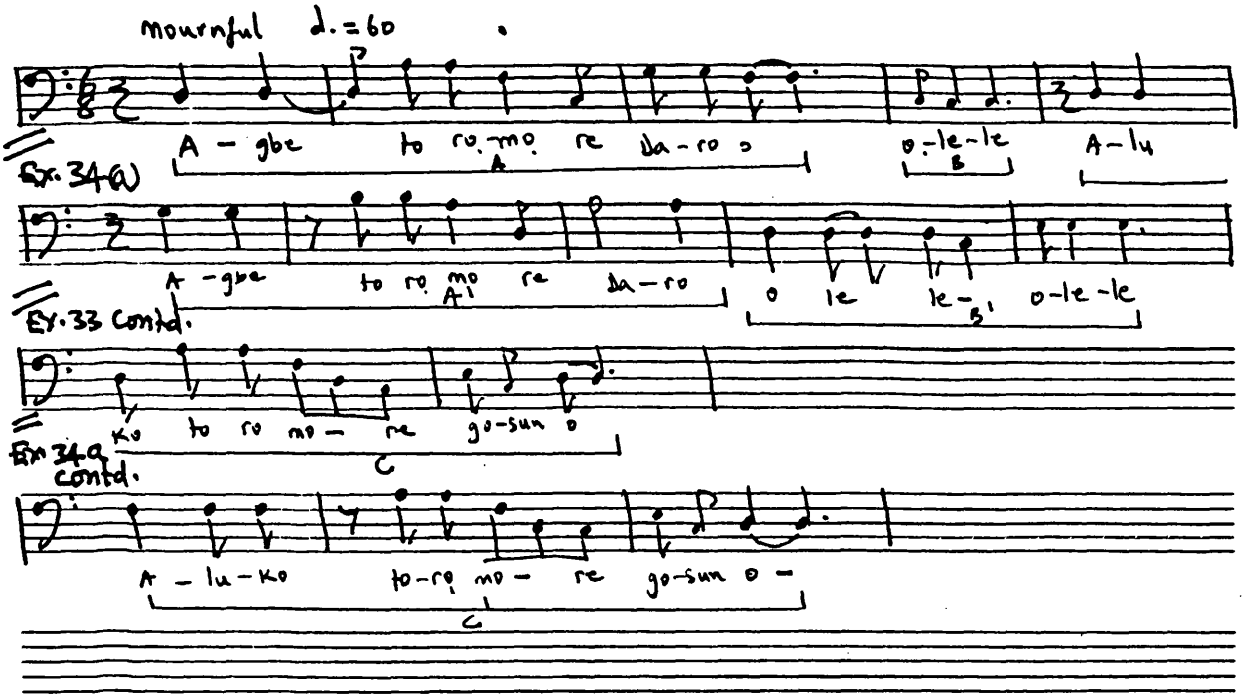
Andantino



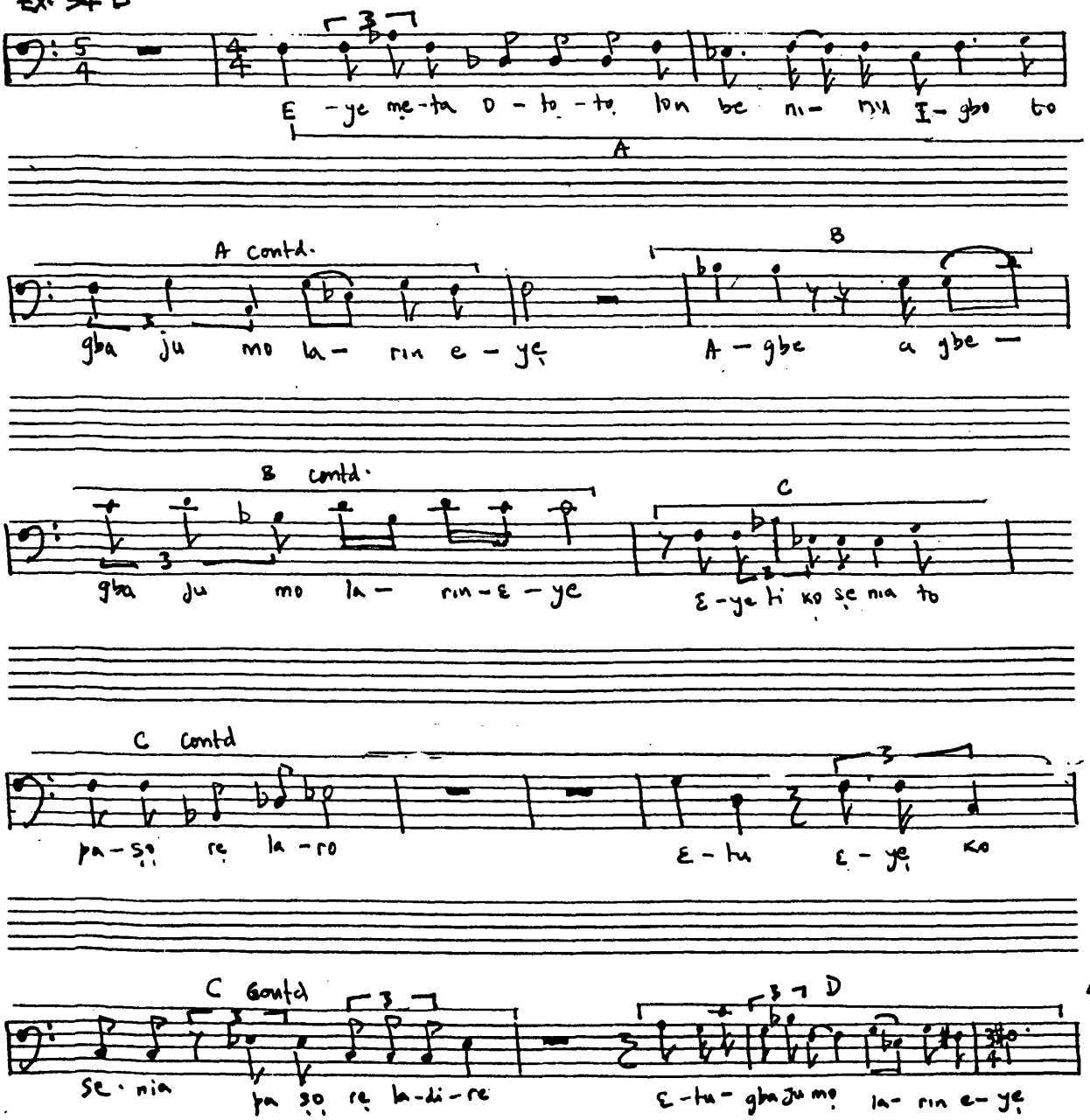
Ex. 32



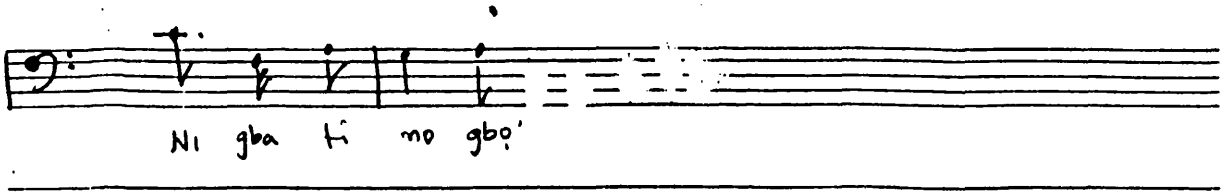
Ex. 33

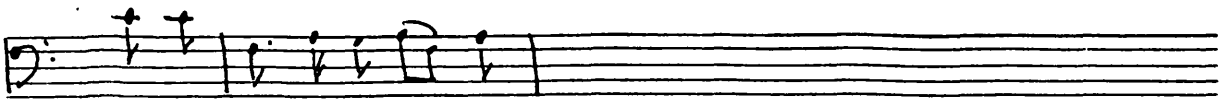

mournful ♩.=60
A - gbe to ro mo re da - ro o
o - le - le
A - lu
Ex. 34a
A - gbe to ro mo re da - ro
o le le - o - le - le
Ex. 33 contd.
ko to ro mo - re go - sun o
Ex 34a contd.
A - lu - ko to - ro mo - re go - sun o -

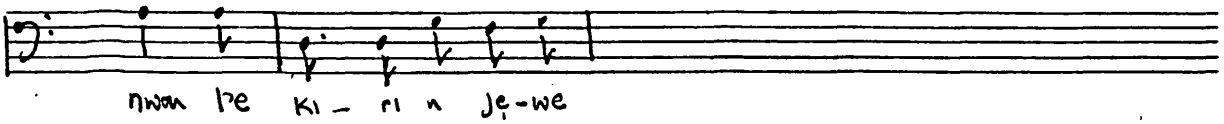
Ex. 34 b


E - ye me - ta o - to - to lon be ni - nu I - gbo to
A contd.
gba ju mo la - rin e - ye
A - gbe a gbe —
B contd.
gba ju mo la - rin - e - ye
ε - ye ti ko se nia to
C contd
pa - so re la - ro
ε - tu ε - ye ko
C contd
se - nia pa so re la - di - re
ε - tu - gba ju mo la - rin e - ye

Ex. 35







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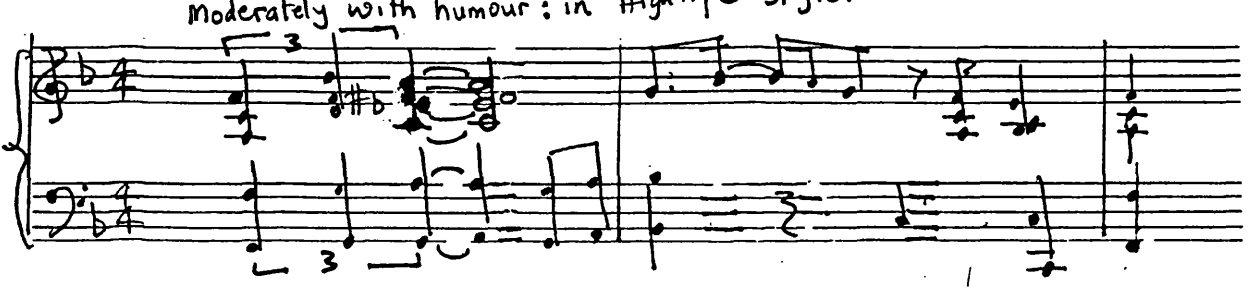

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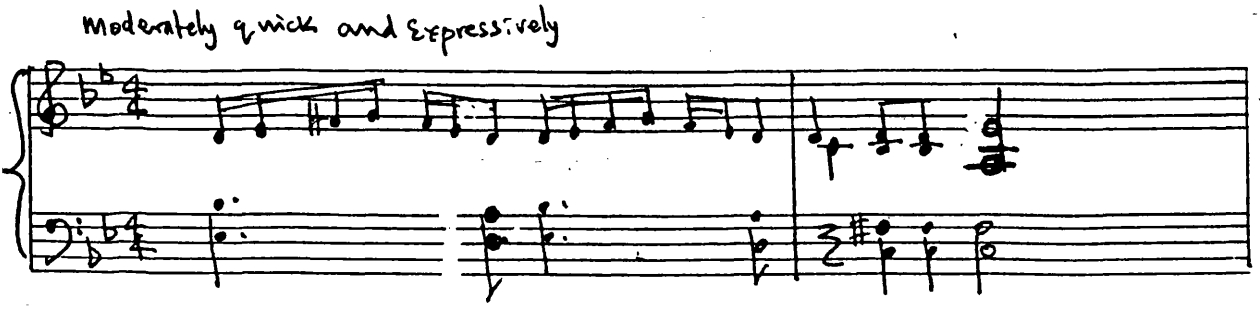
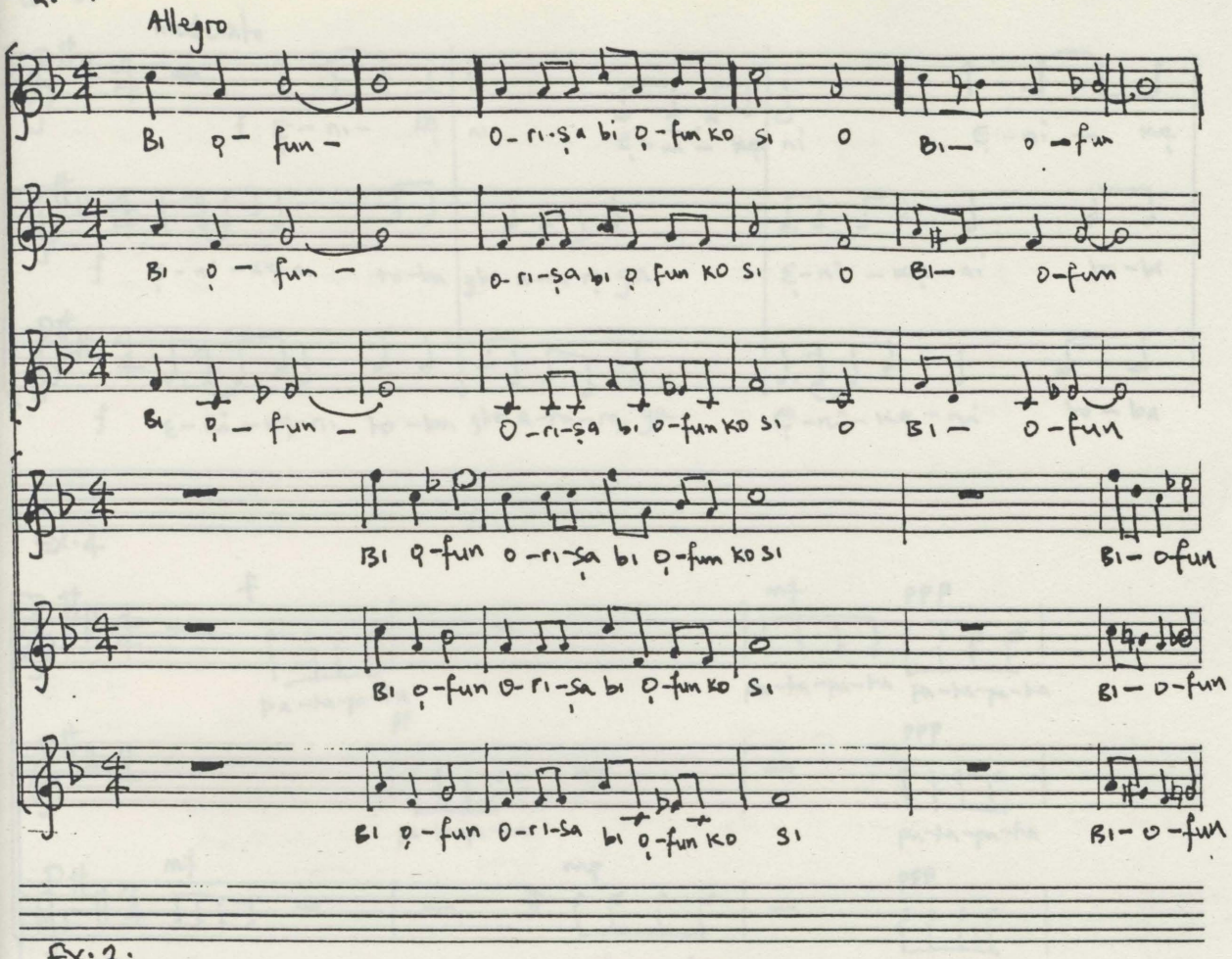
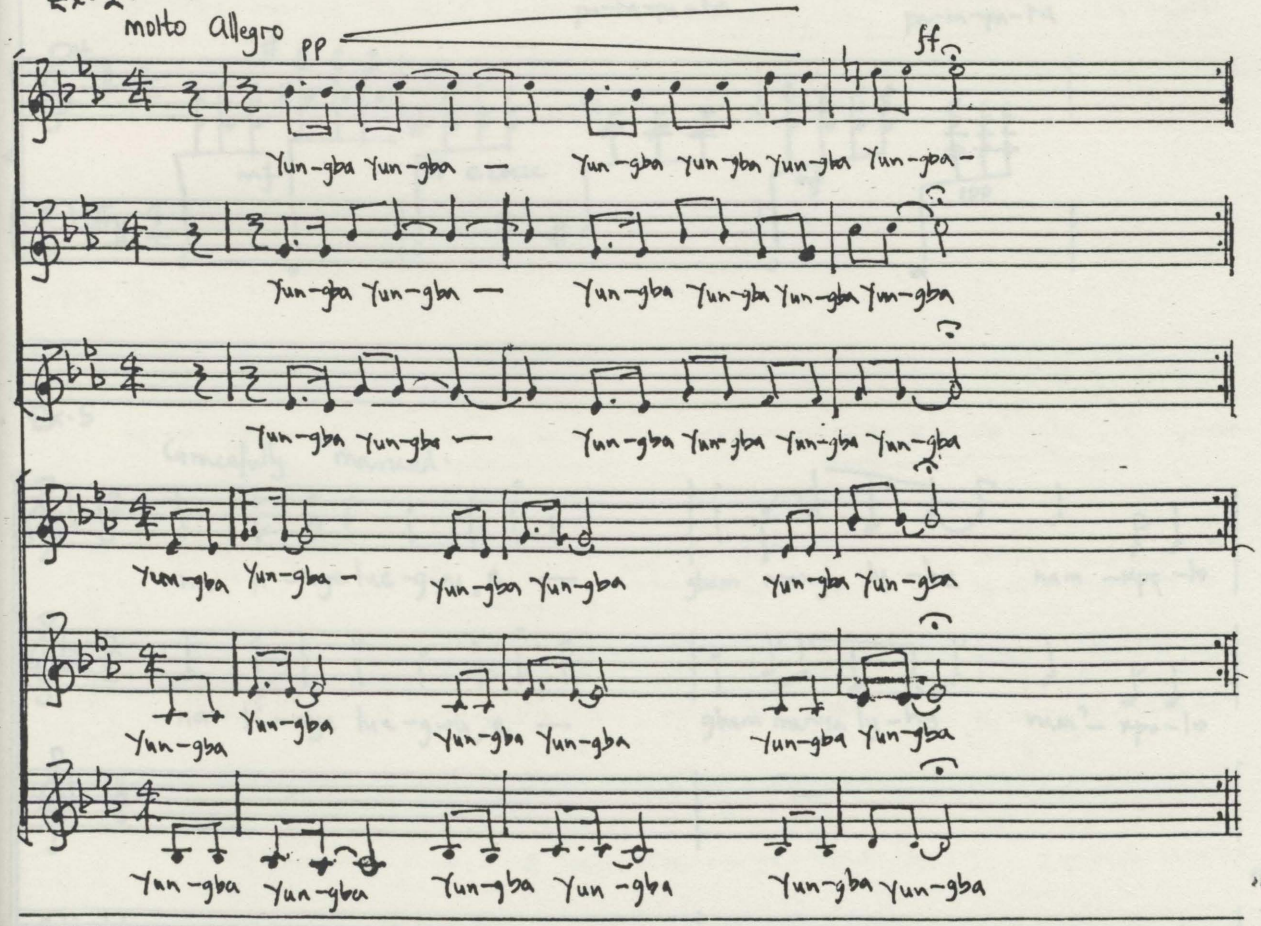


Music examples for chapter 10

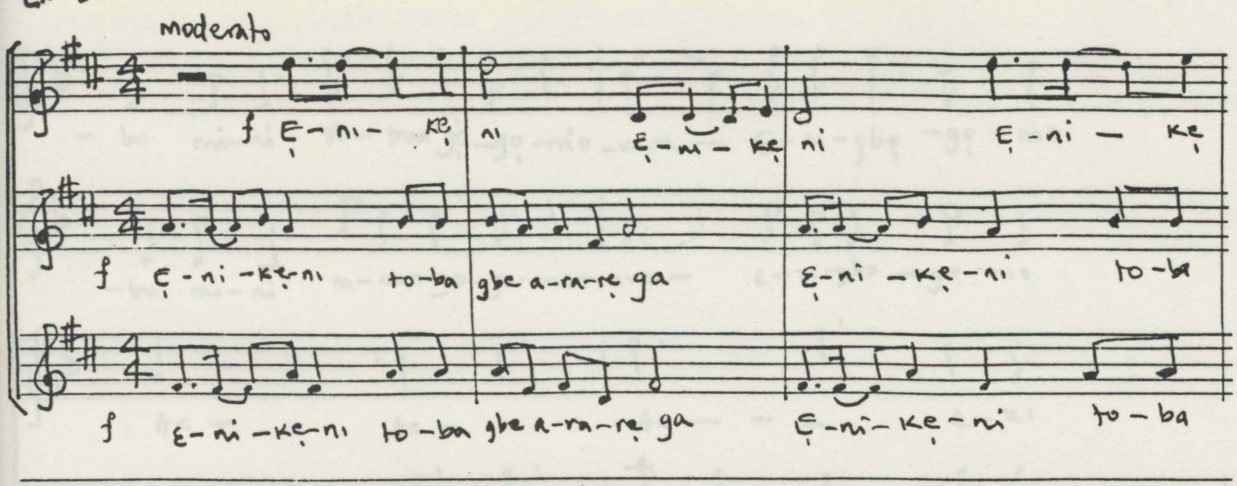
Ex. 1


Allegro
Bi ọ- fun - O-ri-ṣa bi ọ-fun KO Si O Bi— o -fun
Bi ọ - fun - O-ri-ṣa bi ọ fun KO Si O Bi— O-fun
Bi ọ - fun - O-ri-ṣa bi o-fun KO Si O Bi — O-fun
Bi ọ-fun O-ri-ṣa bi ọ-fun KO Si Bi— o-fun
Bi ọ-fun O-ri-ṣa bi ọ-fun KO Si Bi— O-fun
Bi ọ-fun O-ri-sa bi ọ-fun KO Si Bi— O-fun

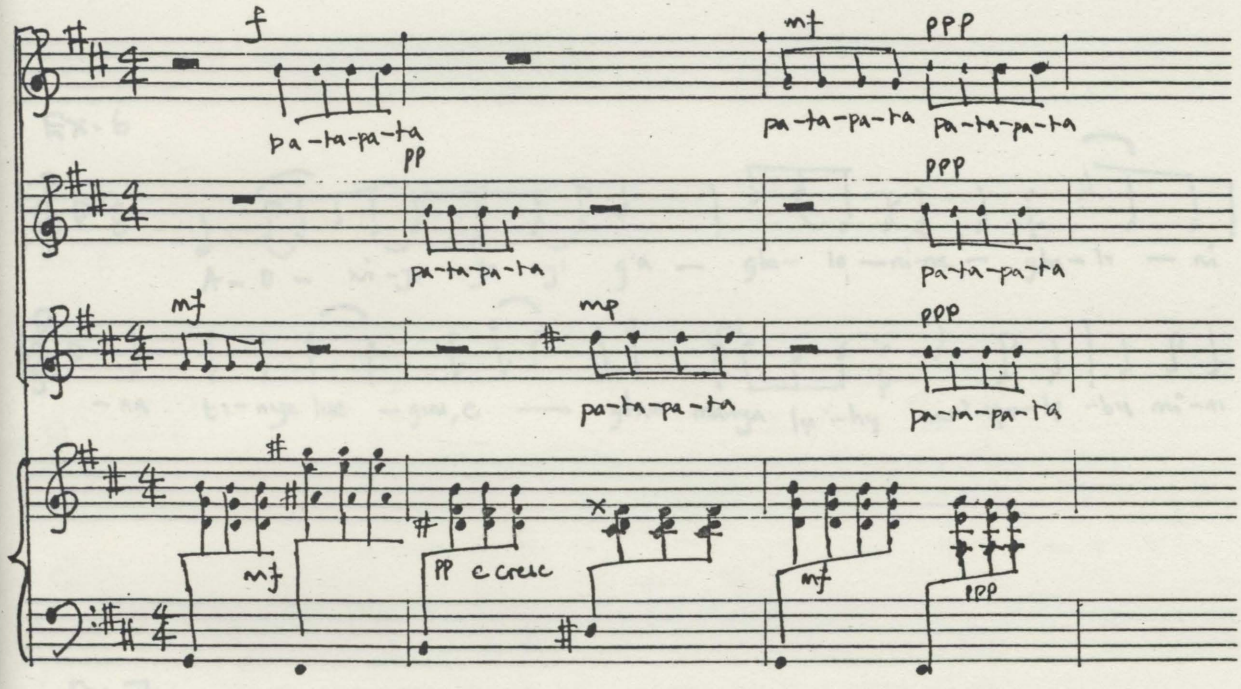
Ex. 2.


molto allegro
pp
ff
Yun-gba Yun-gba — Yun-gba Yun-gba Yun-gba Yun-gba -
Yun-gba Yun-gba — Yun-gba Yun-gba Yun-gba Yun-gba
Yun-gba Yun-gba — Yun-gba Yun-gba Yun-gba Yun-gba
Yun-gba Yun-gba - Yun-gba Yun-gba Yun-gba Yun-gba
Yun-gba Yun-gba Yun-gba Yun-gba Yun-gba Yun-gba
Yun-gba Yun-gba Yun-gba Yun -gba Yun-gba Yun-gba

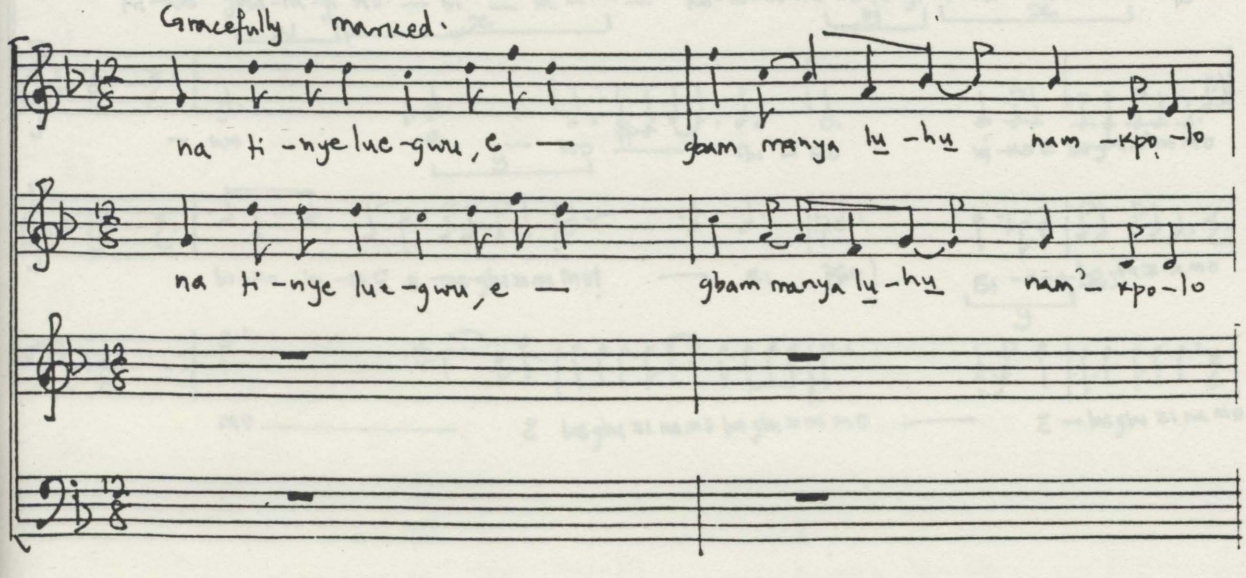
Ex. 3


moderato
f Ẹ-ni- kẹ
ni
ẹ-ni- kẹ ni
Ẹ-ni — kẹ
f ẹ-ni-kẹ-ni to-ba
gbe a-ra-rẹ ga
Ẹ-ni -kẹ-ni to-ba
f ẹ-ni-kẹ-ni to-ba
gbe a-ra-rẹ ga
Ẹ-ni-kẹ-ni to-ba

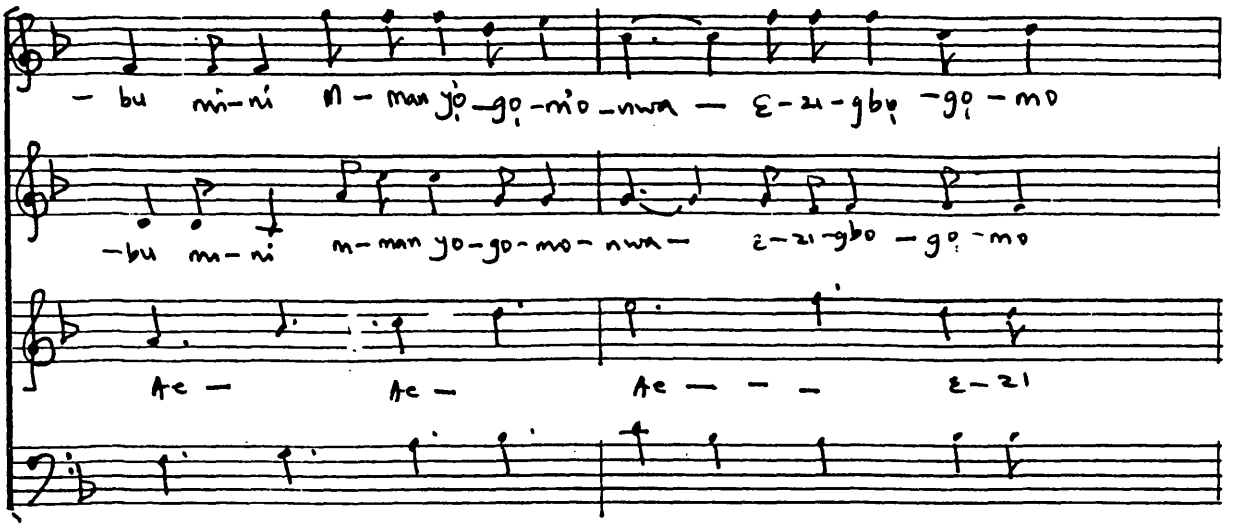
Ex. 4


f
pa-ta-pa-ta
mf
ppp
pa-ta-pa-ta
pa-ta-pa-ta
pp
pa-ta-pa-ta
ppp
pa-ta-pa-ta
mf
mp
pa-ta-pa-ta
ppp
pa-ta-pa-ta
mf
pp e cresc
mf
ppp

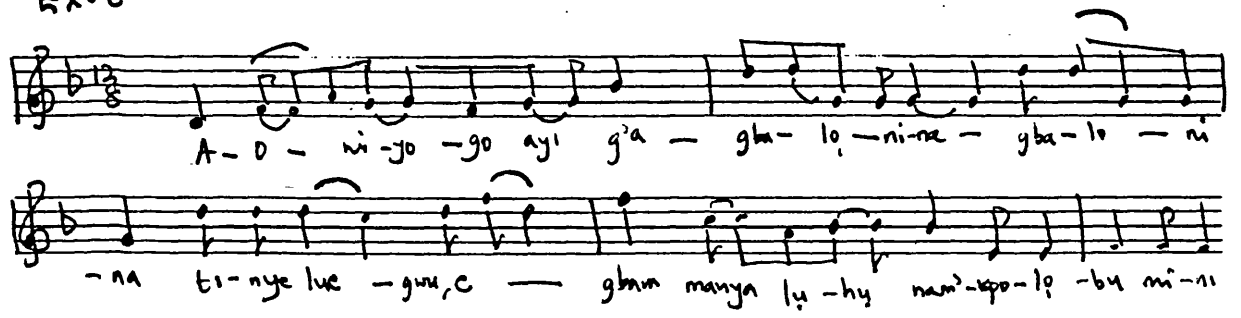
Ex. 5


Gracefully marked.
na ti-nye lue-guu, e —
gbam manya lu-hu
nam-kpo-lo
na ti-nye lue-guu, e —
gbam manya lu-hu
nam-kpo-lo

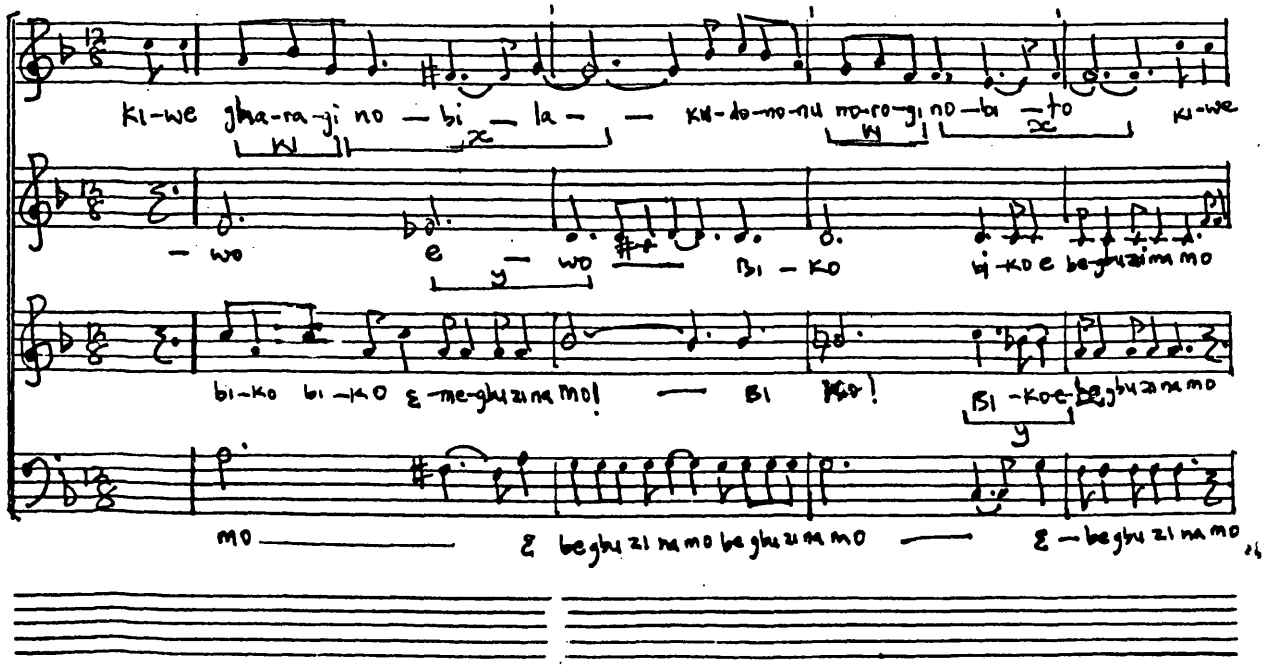
Ex. 5 contd.



Ex. 6

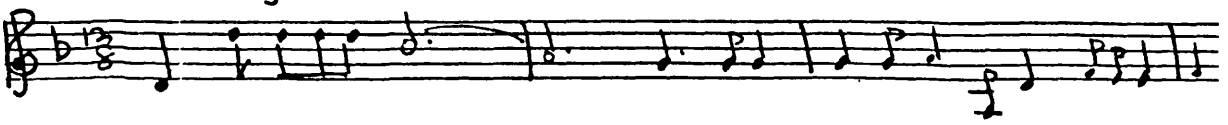


Ex. 7

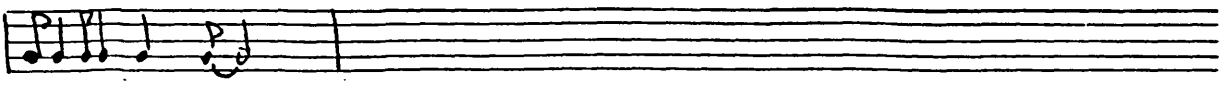


Ex.8

moderately with beat.



Ex.9

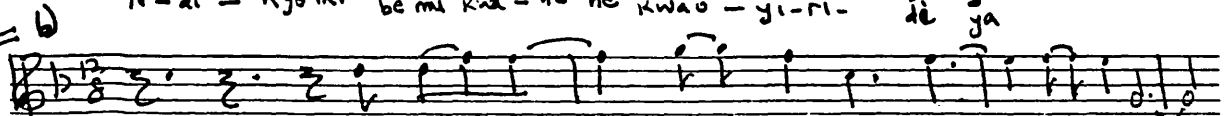


Ex.10

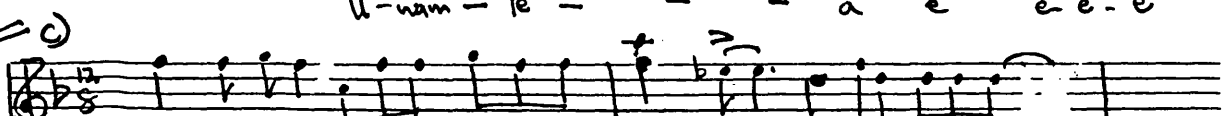
Ex.11

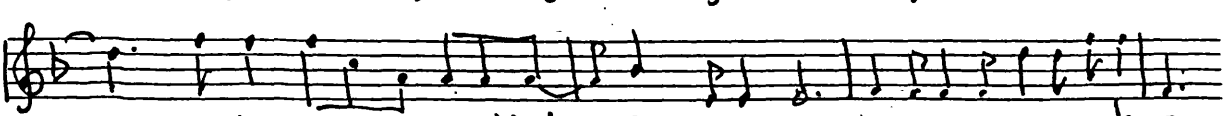
a)

b)

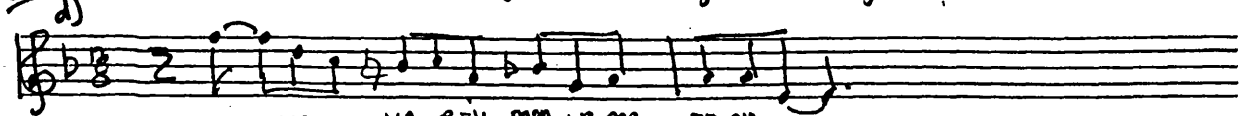


c)

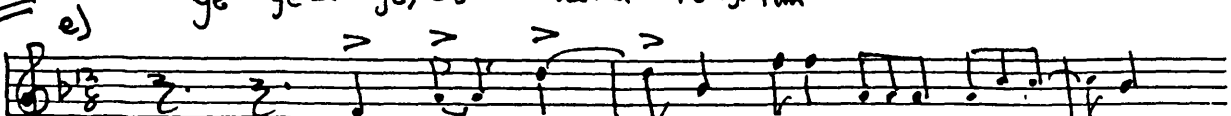




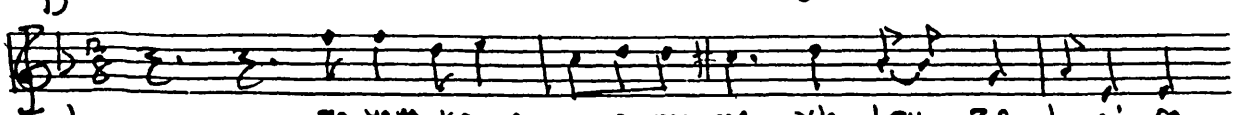
d)



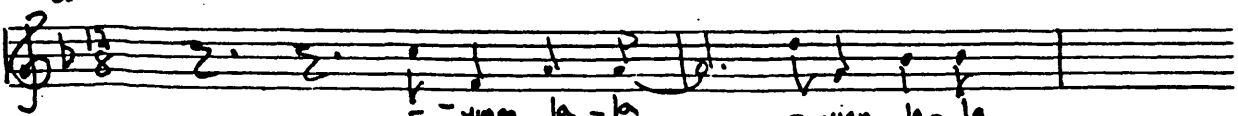
e)



f)



g)



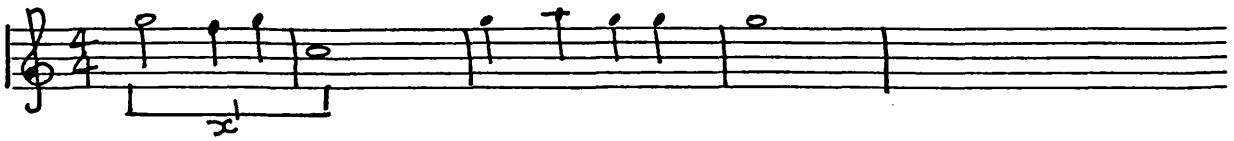
Music examples for chapter 11

Ex·1 THEMATIC LINKS IN THE FESTAC CANTATA

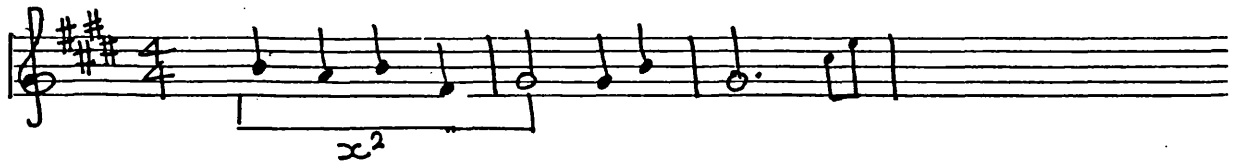
a)

No.2· Ah O ṣeun fun mi:

b) No 3· flute melody:



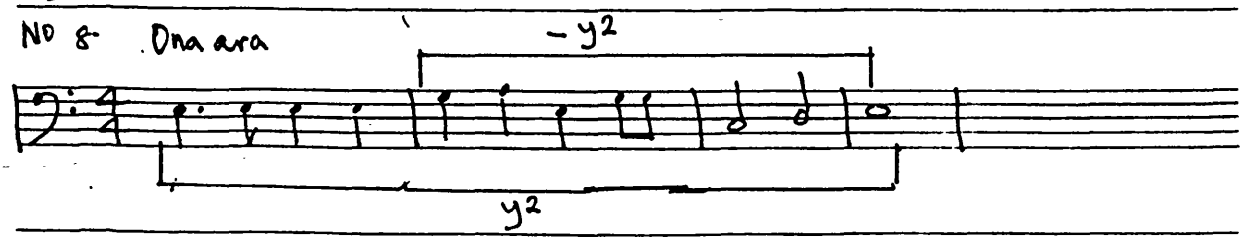
c) No 4: Nitori Iwọ Oluwa:



d) NO 8· On ṣe Kisa:

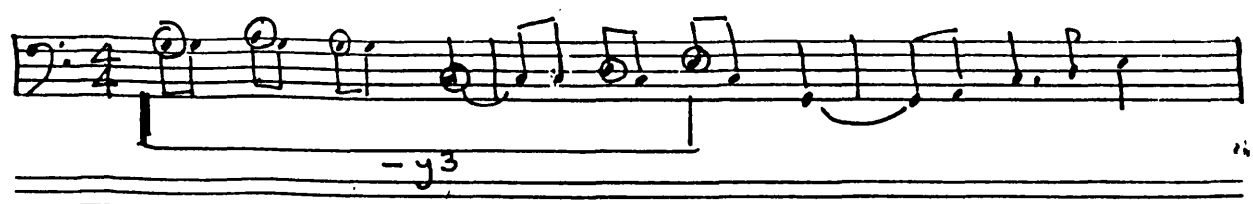
e)

NO 8· Ona ara



f)

No 12. Ti Oluwa ni ilẹ:



Ex. 2

Alto solo

Allegretto con moto

O-lu'O wo-ju

O-lu Owese

Igbagbolufe

S.A.

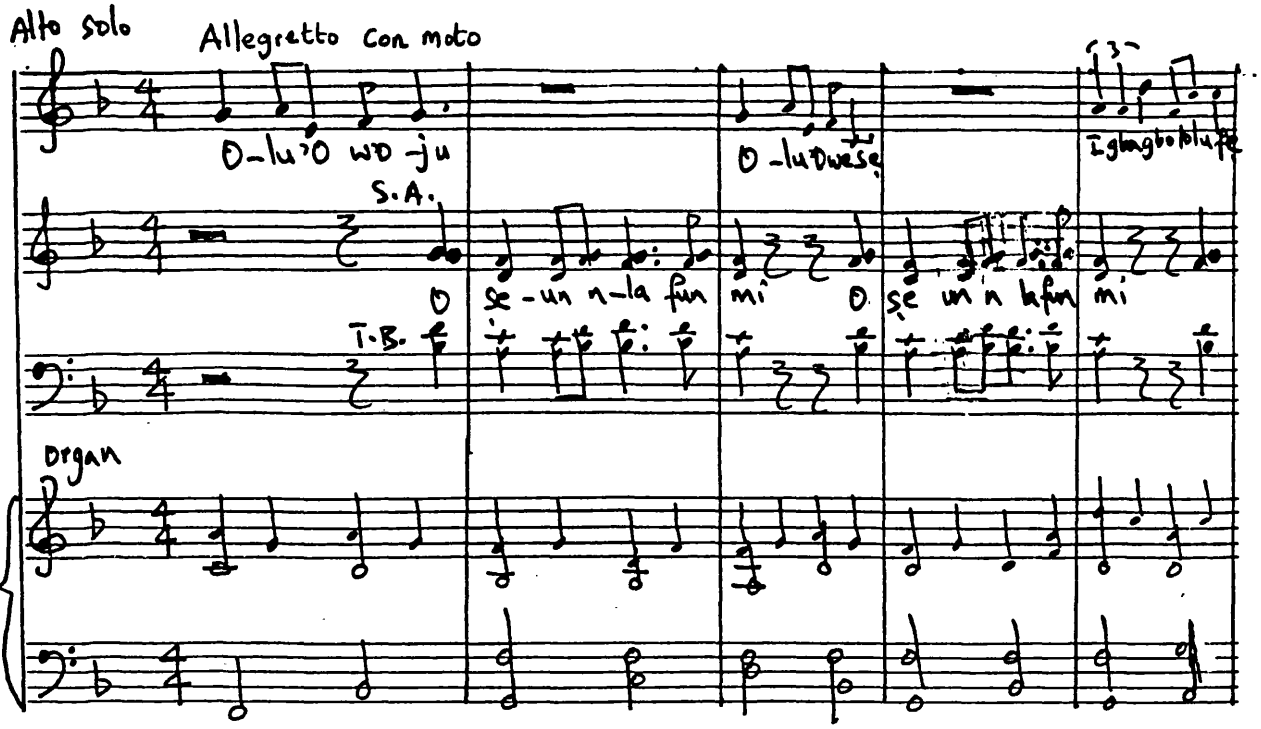
O se-un n-la fun mi O se un n la fun mi

T.B.

Organ

Ex. 3

Sekere Allegro



Agogo High

Low

Solo

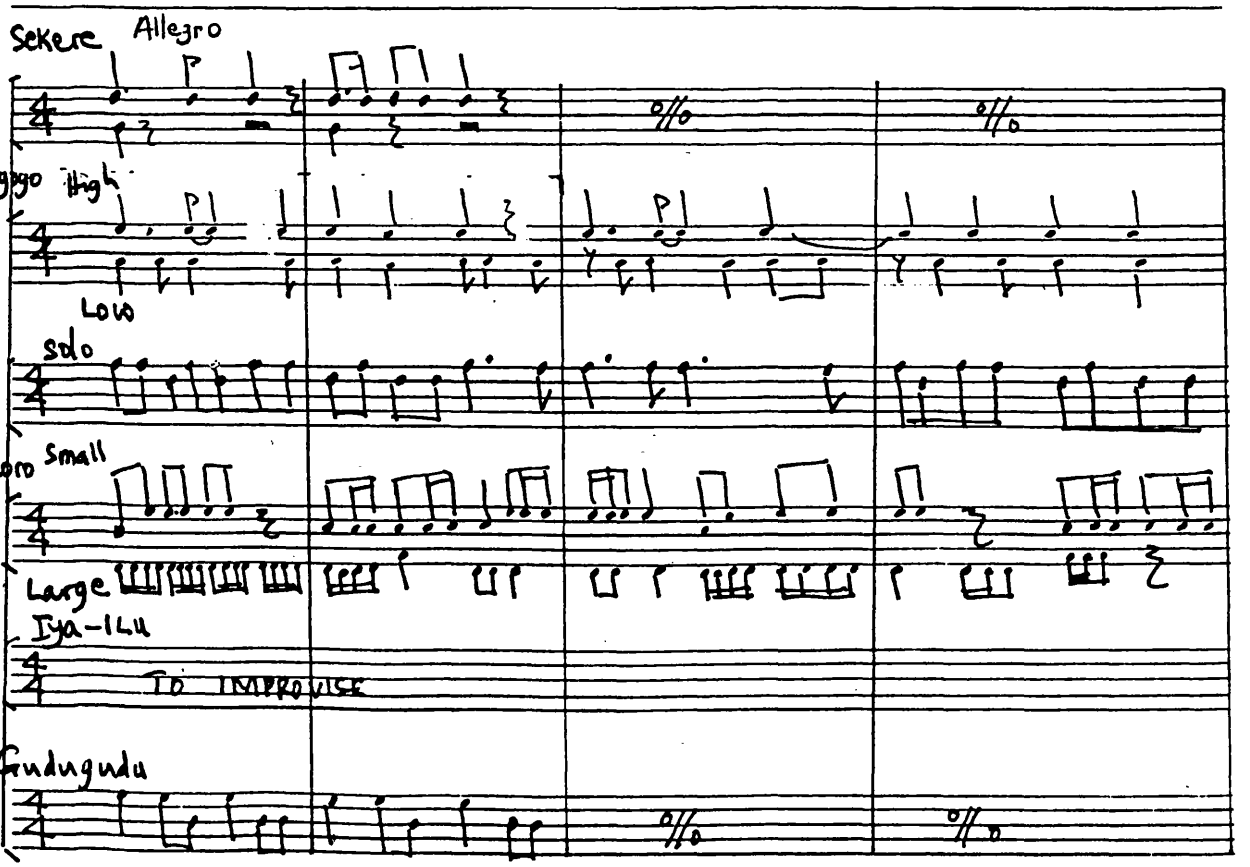
Ikoro Small

Large

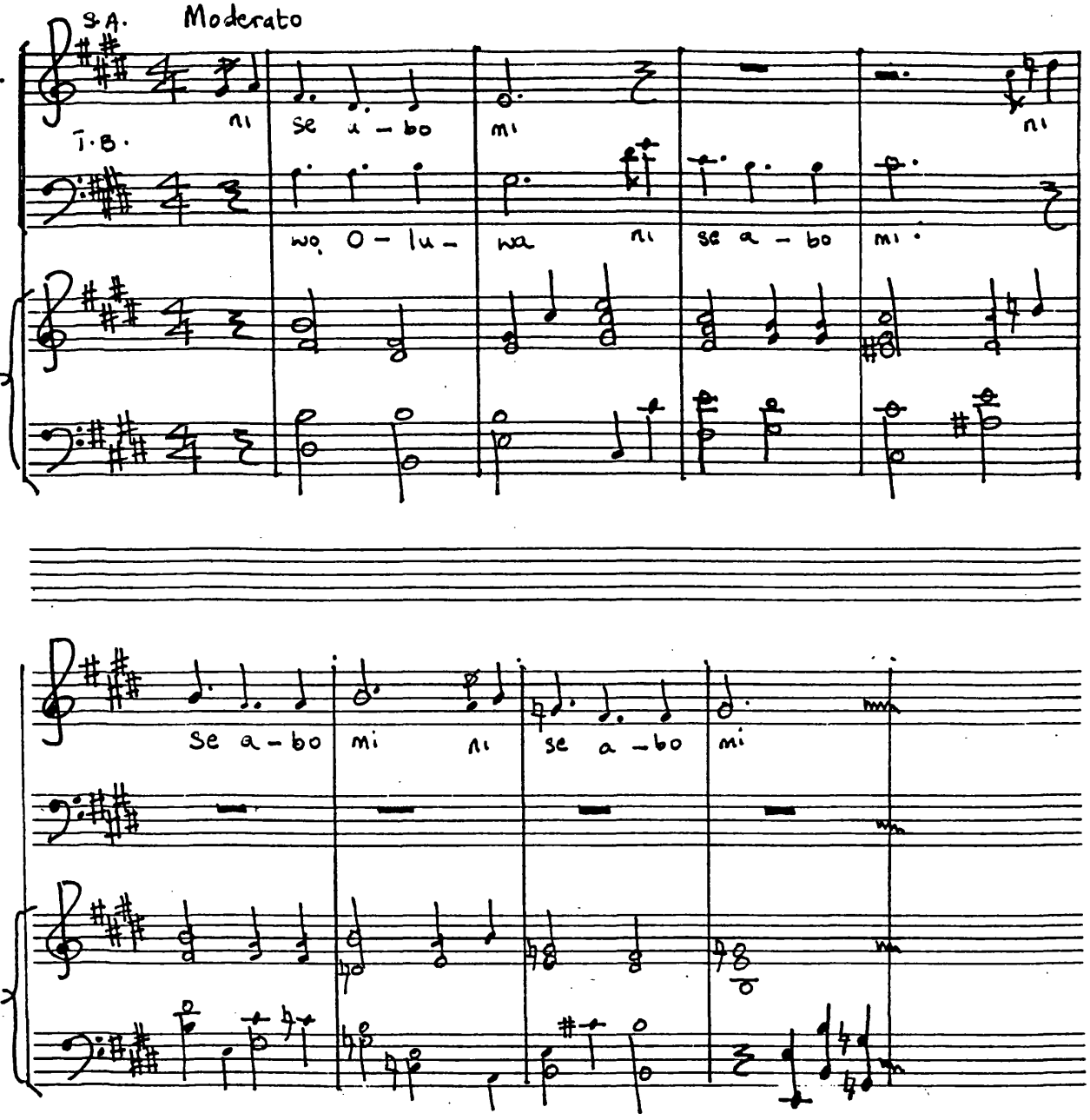
Iya-ILU

TO IMPROVISE

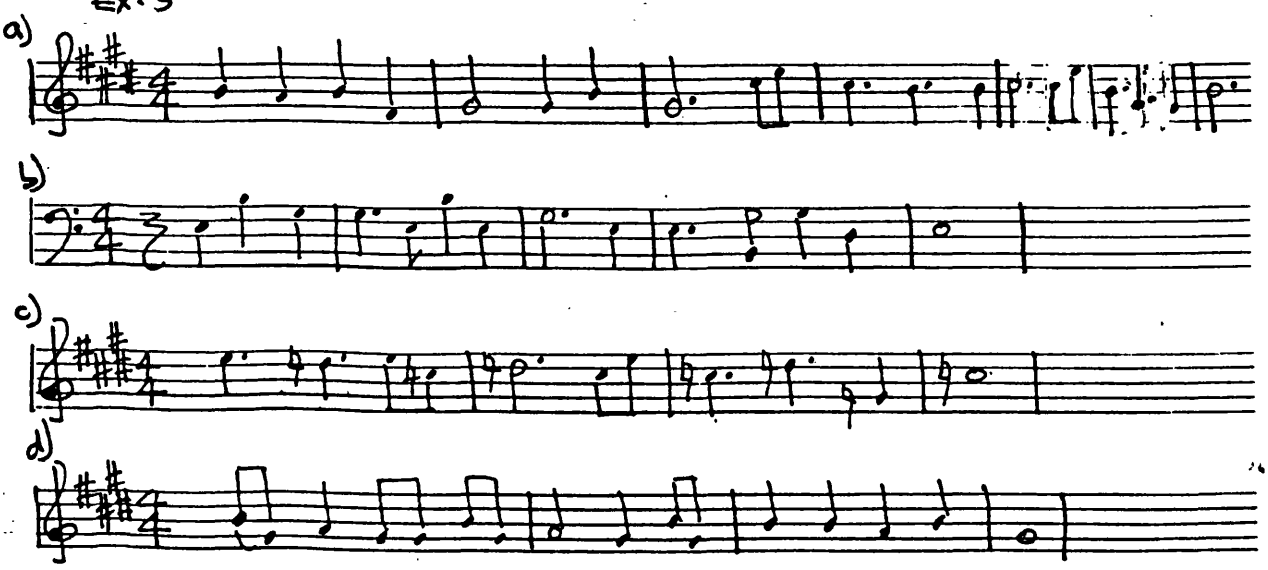
Gudugudu



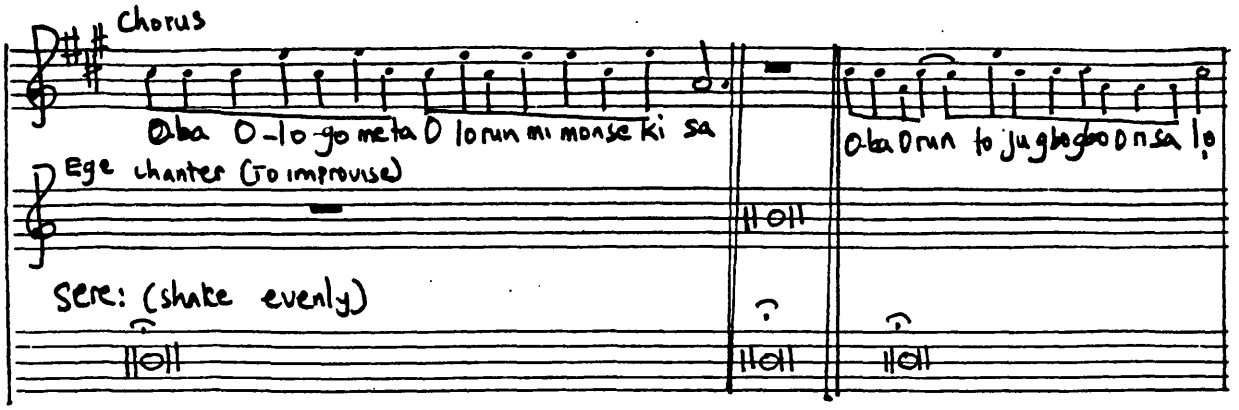
Ex. 4


S.A.
Moderato
A.
T.B.
B
ni
se u - bo
mi
ni
wo O - lu -
wa
ni
se a - bo
mi
Se a - bo
mi
ni
se a - bo
mi

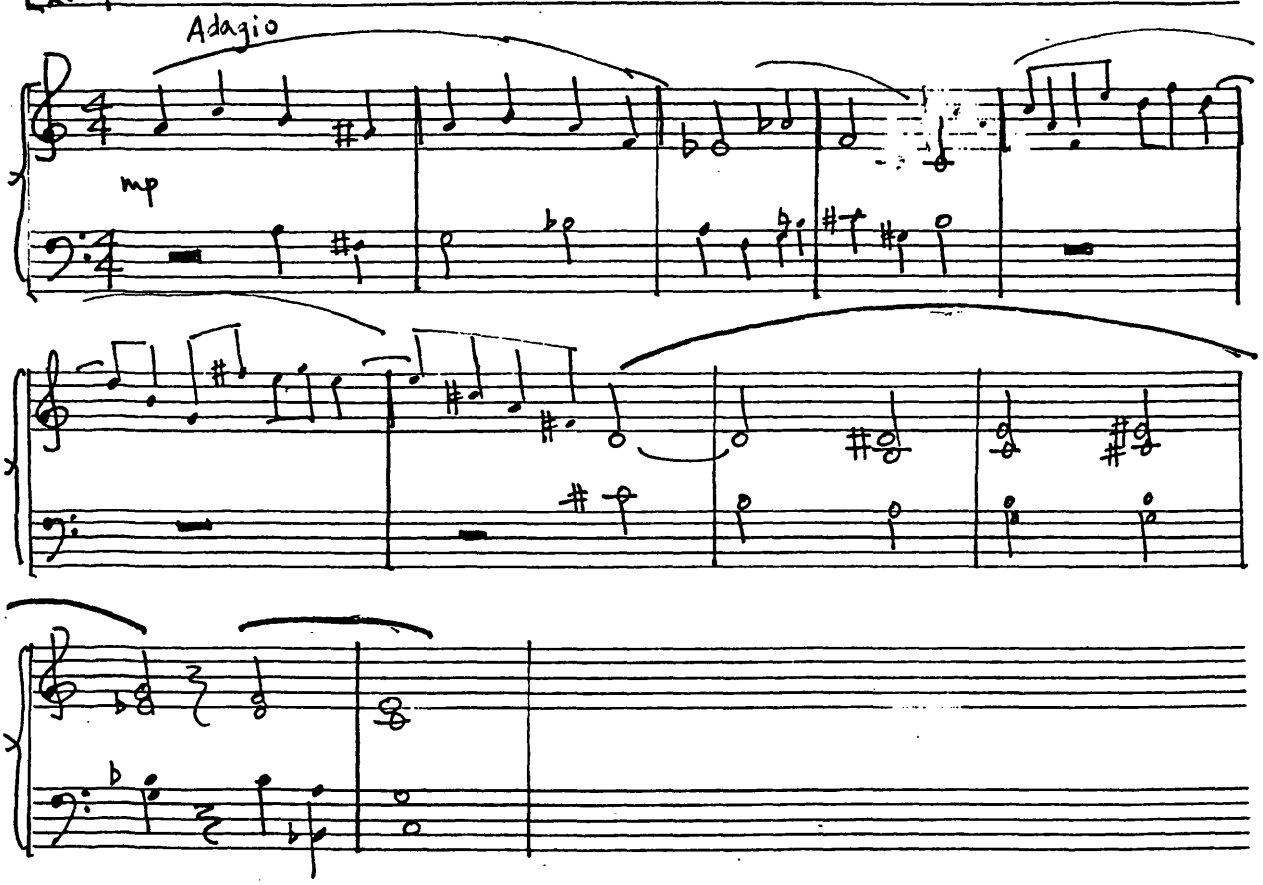
Ex. 5


a)
b)
c)
d)

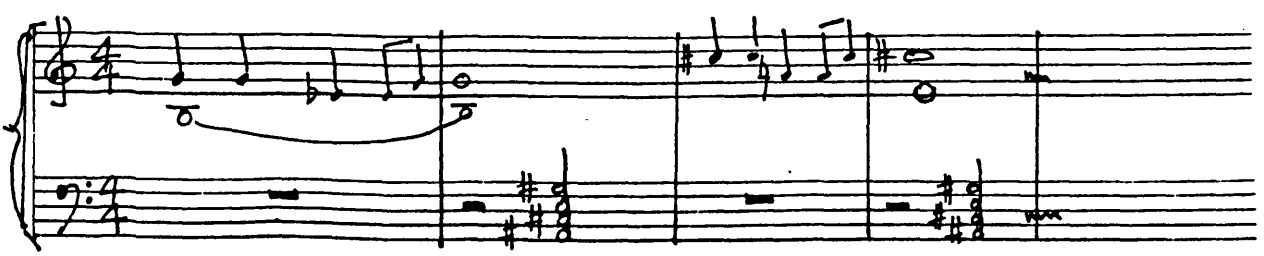
Ex. 6


Chorus
Oba O-lo-go meta O lorun mi monse ki sa
Ege chanter (To improvise)
Sere: (shake evenly)
Oba Orun to jugbogboonsa lo

Ex. 7


Adagio
mp

Ex. 8



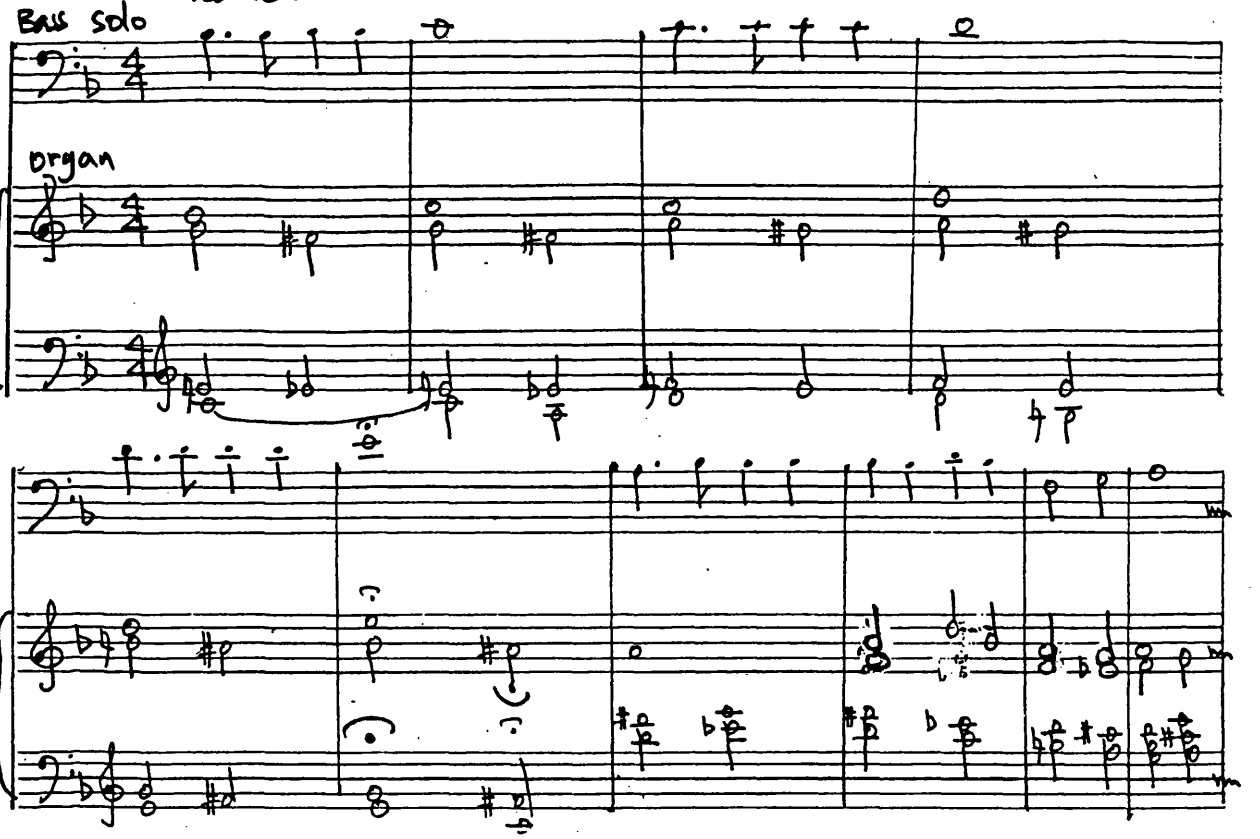
Ex. 9

Ex. 10

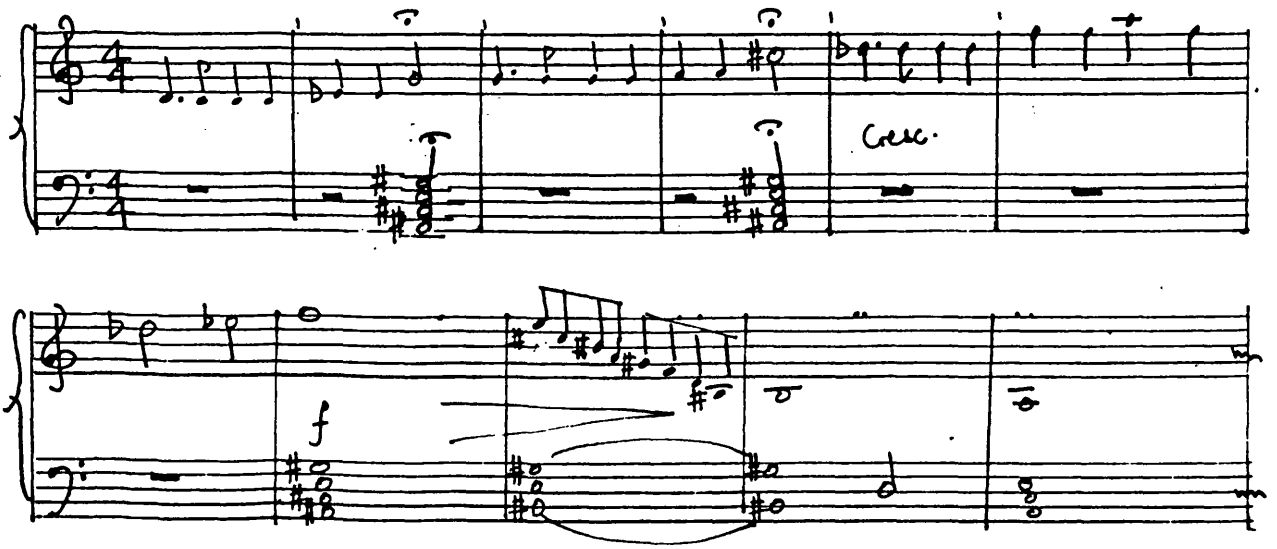
Bass solo

Crescendo

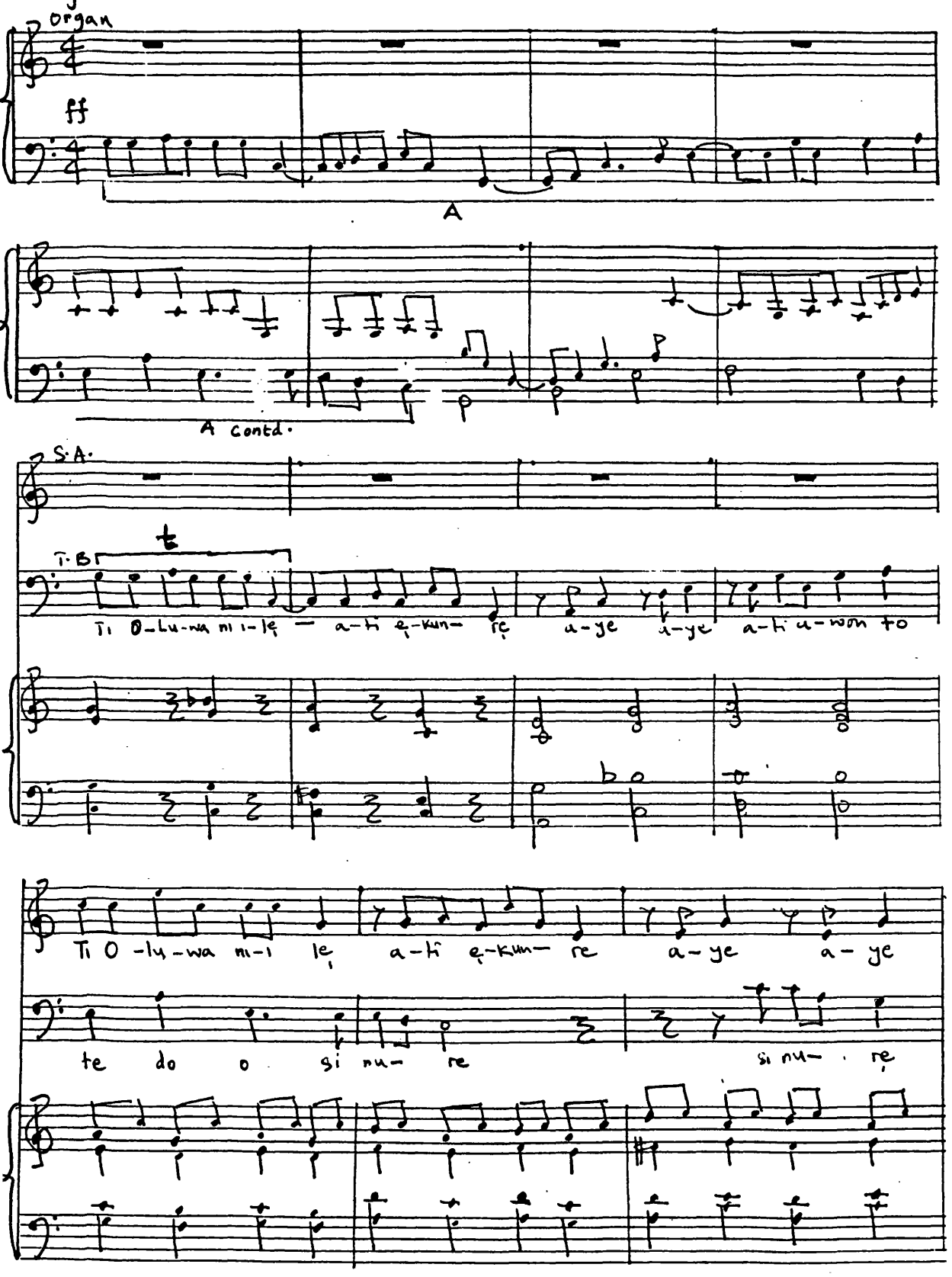
Organ



Ex. 11

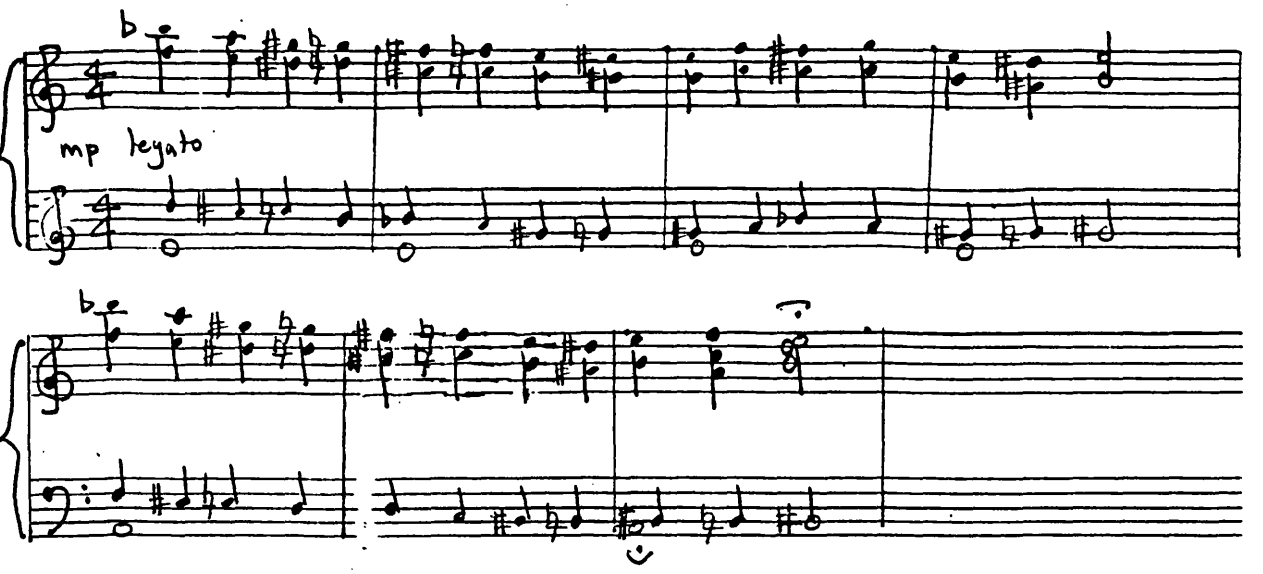


Ex. 12


Allegro
Organ
ff
A
A Contd.
S. A.
T. B
Ti O-lu-wa ni i-le — a-ti e-kun- re a-ye a-ye a-ti u-won to
Ti O-lu-wa ni-i le, a-ti e-kun- re a-ye a-ye
te do o si nu- re
si nu- re

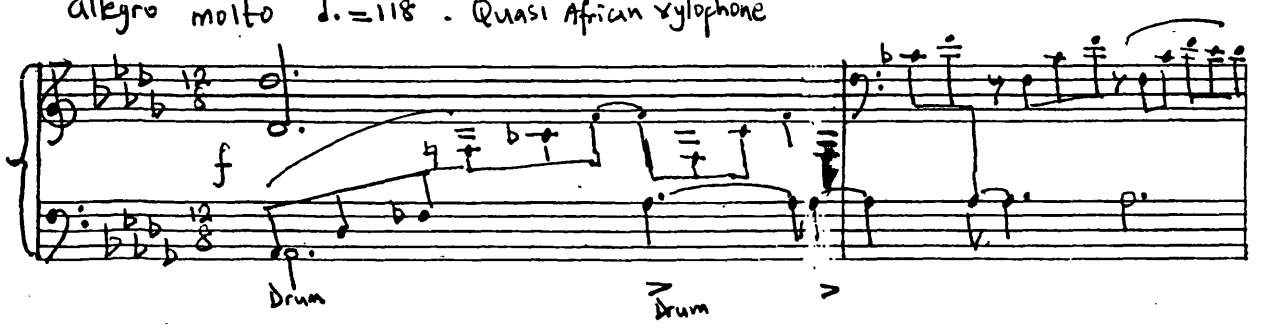
Ex. 13

Allegro



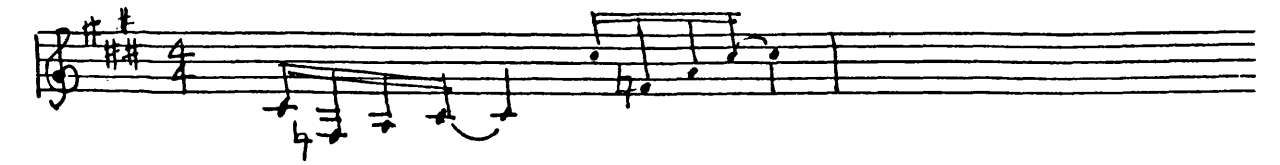
The Vengeance of the Lizards.

Ex. 14 a



b) meno mosso (ma poco) ♩=120

c) poco animato



Ex. 14 Contd.

d) poco allargando

Biakama:

An-yo — le — won-ya, An-yo — — le —

p

e)

oh! — Ya! Ya . Ya

f)

mbeghele

Kpu ghe me- i -re, si-gi a-kwo-ku-koi-ri A-bu-bau-go

g)

Ga we-tan-kpu ro-bi nwa-gu Bia-ka -ma- Bia-ka-ma Ga

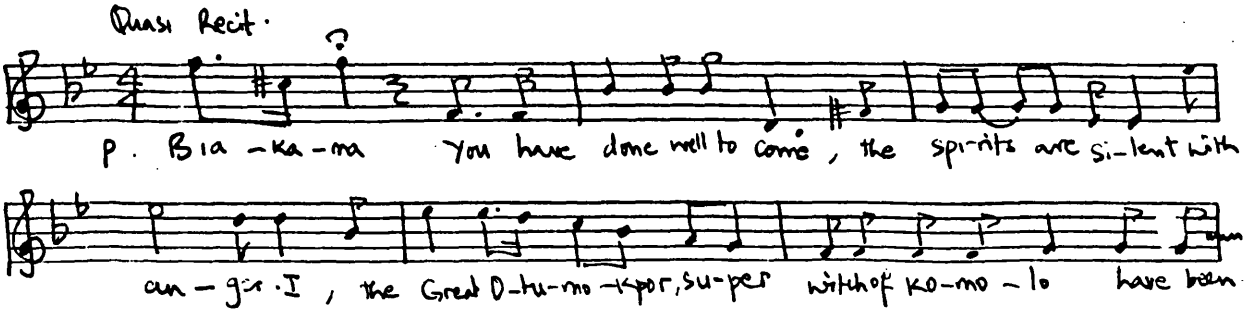
Ex. 15

An-yo — le -won- ya, An-yo — le —

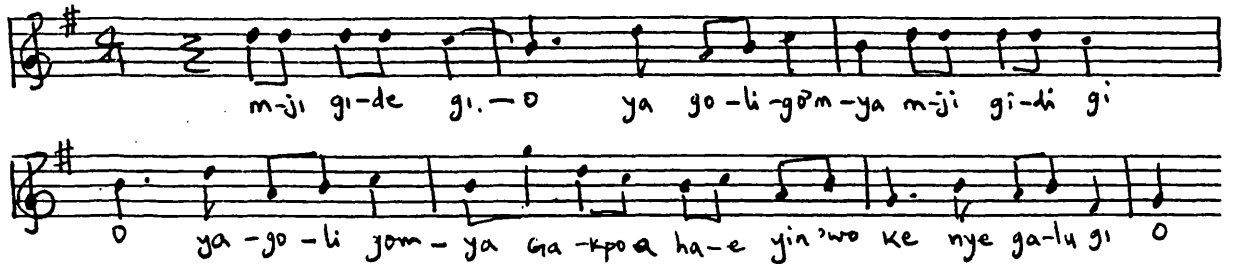
— ɛ-wo Bia-kam -yo ro gɔm-muo

Ex. 16

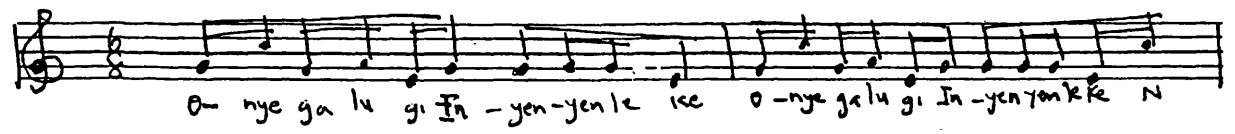
Quasi Recit.



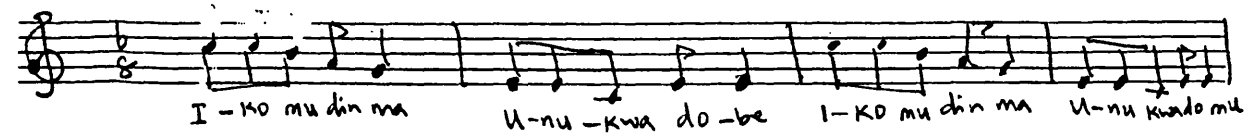
Ex. 17a



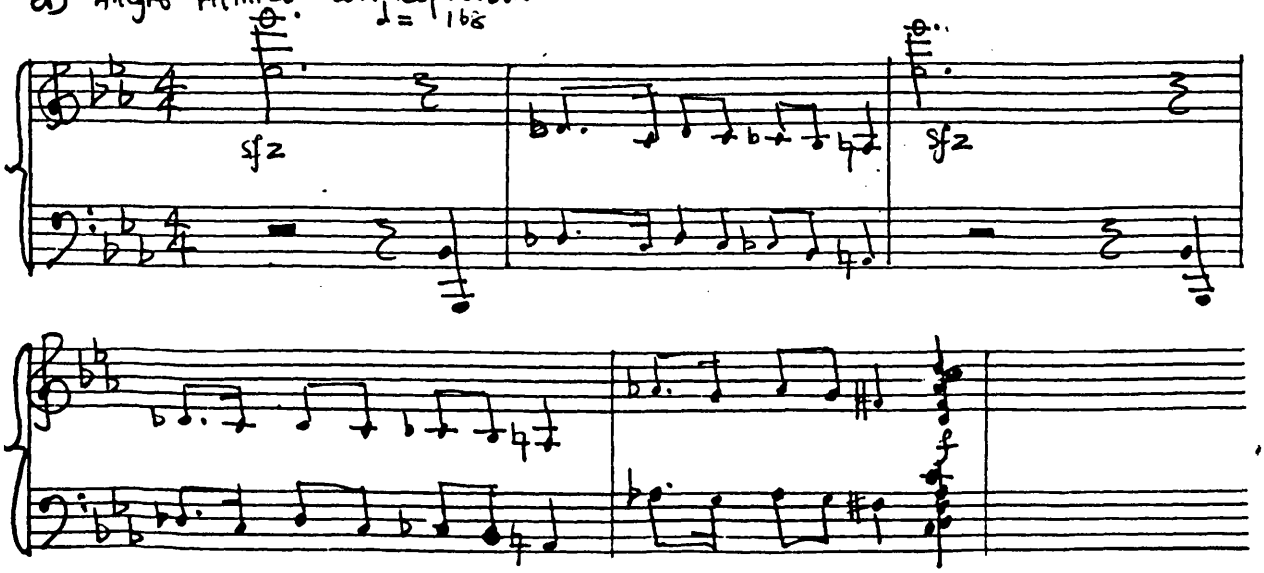
b)



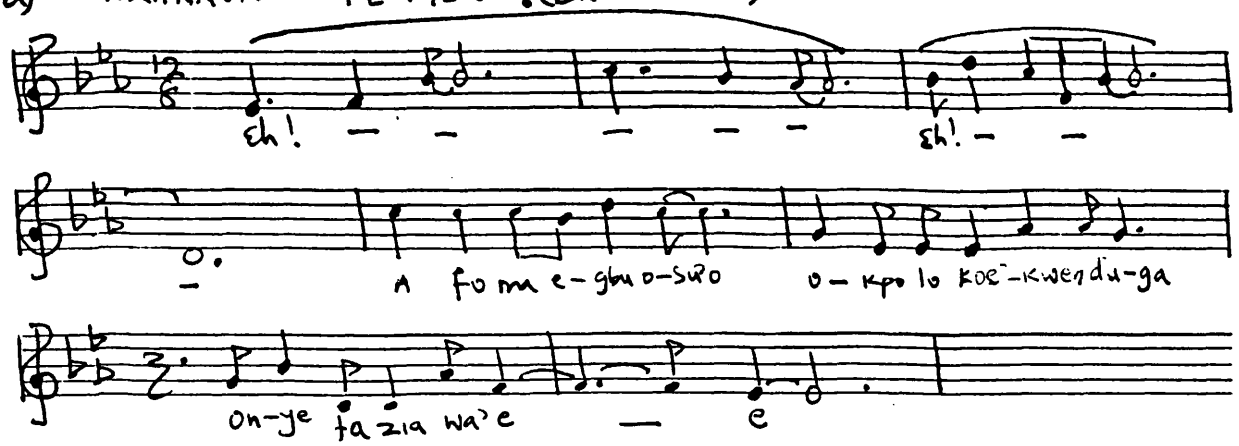
c)



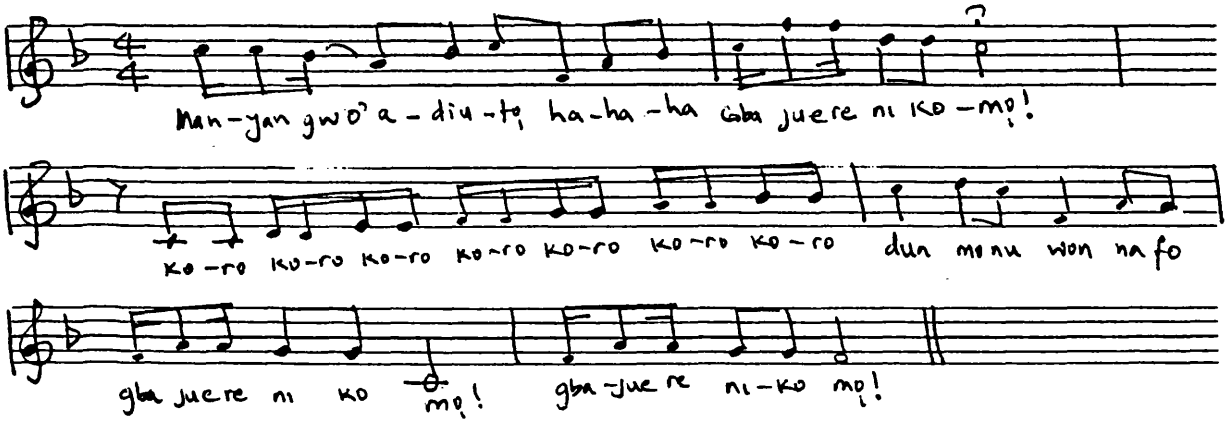
d) Allegro ritmico con espresion ♩= 168



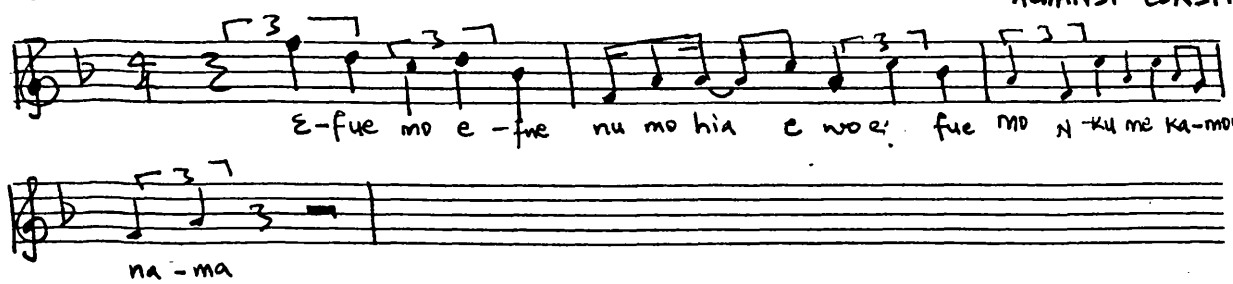
a) NWANNUNU FE IYE O :(BRIDE SONG)-"A BIRD IS FLYING"



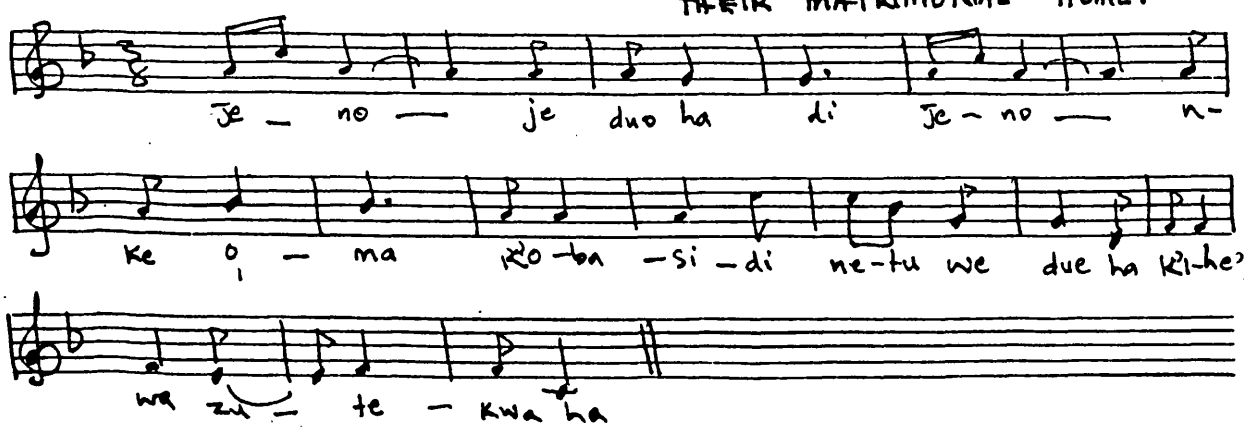
b) MANYA NGWOA DI UĪO :(POURING OF LIBATION) -"SWEET PALMWINE"



c) ONYE LIE ONYE NUA ONYE AGONAGBO: FEASTING SONG: PRAYING AGAINST CONSTIPATION

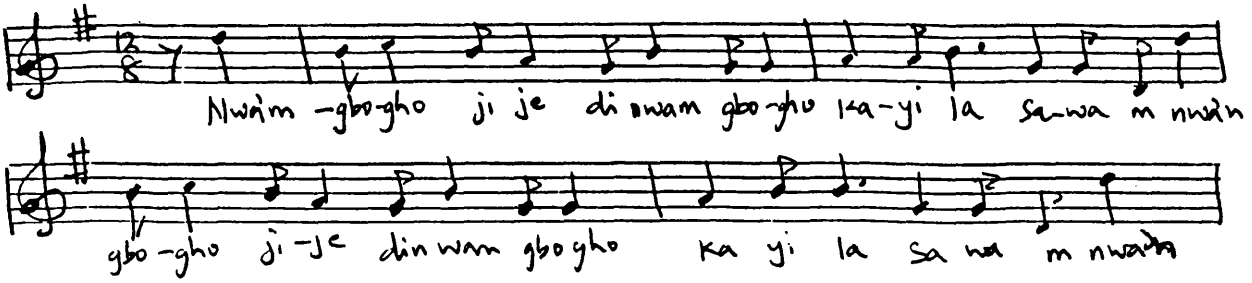


d) Jeno Duo Ha di : A SONG ESCORTING THE NEWLY WED TO THEIR MATRIMONIAL HOME.

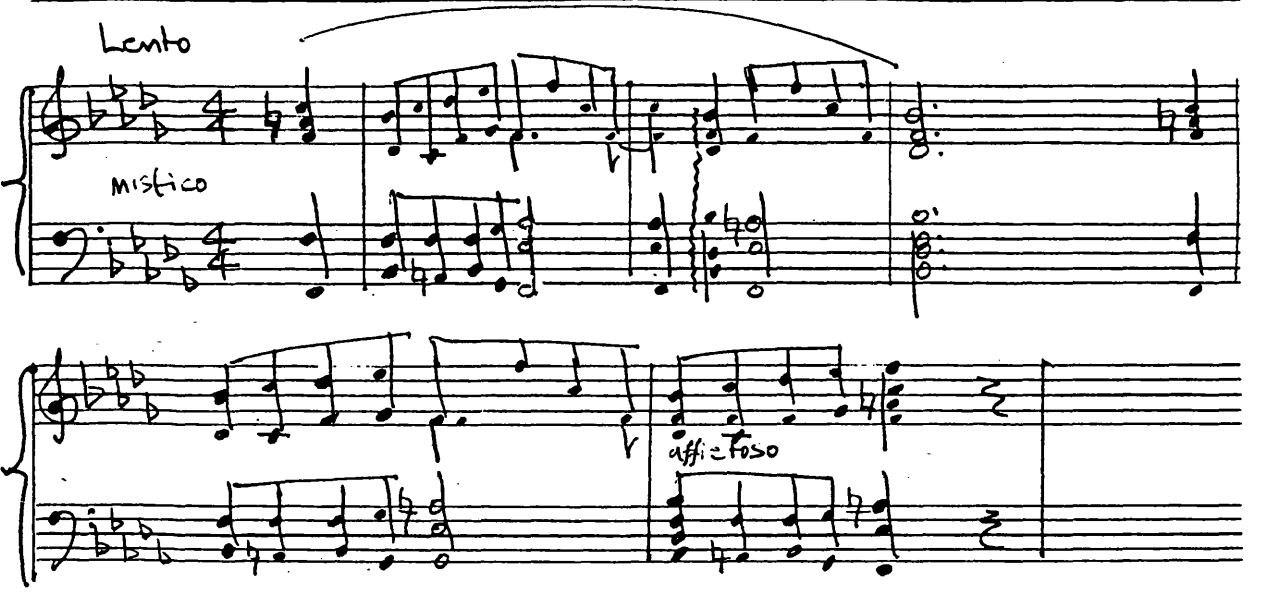


Ex. 18 Contd. Nwangbogho je Ijedi : A PRAYER TO ESCORT THE BRIDE TO HER HUSBAND'S HOUSE

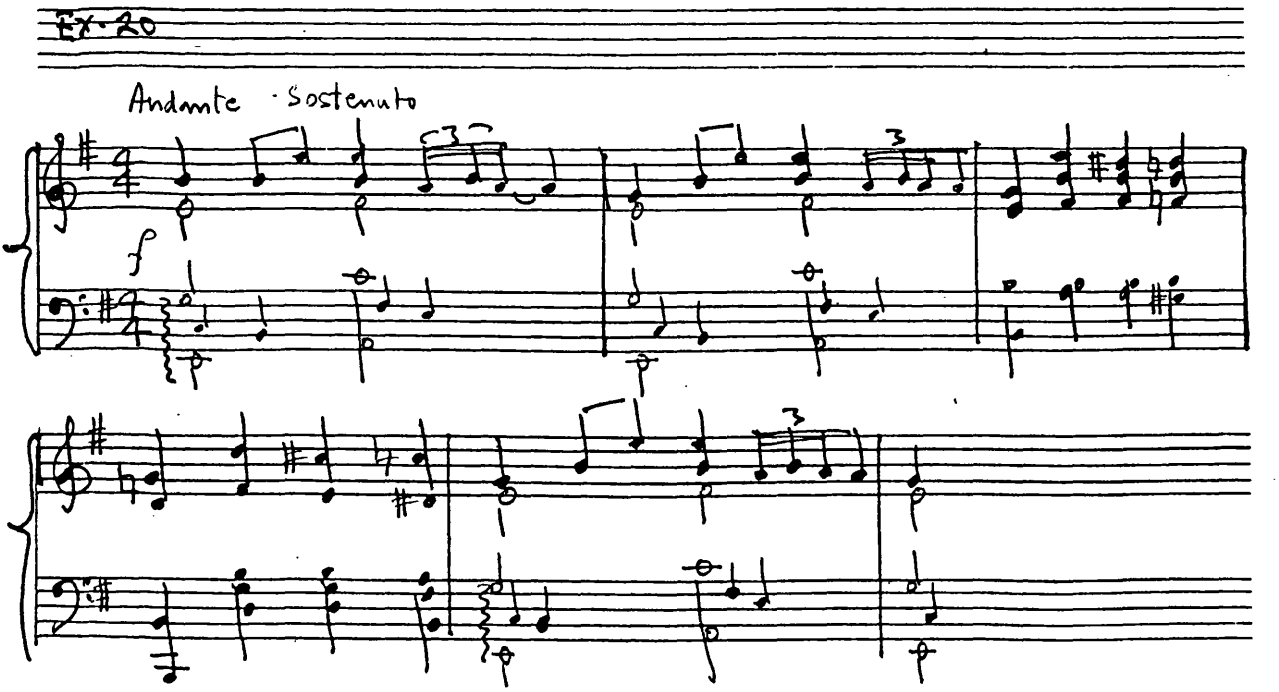
e)



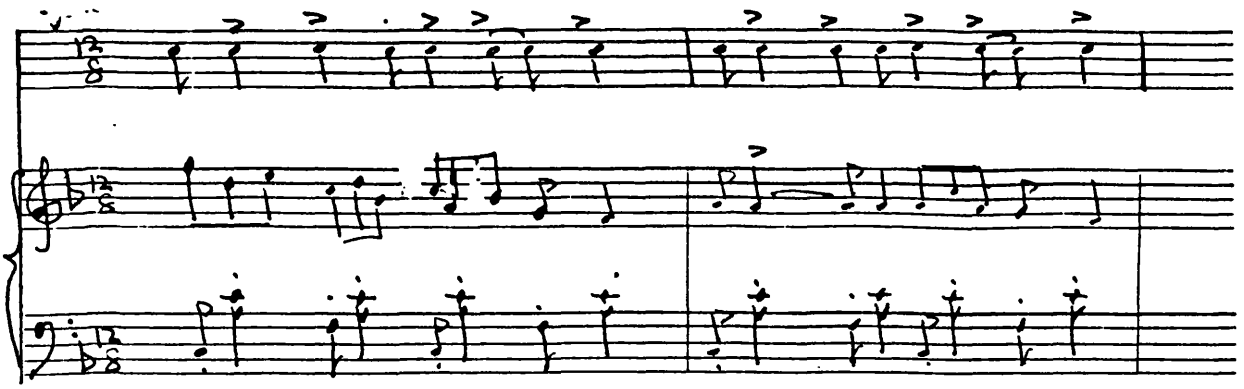
Ex. 19



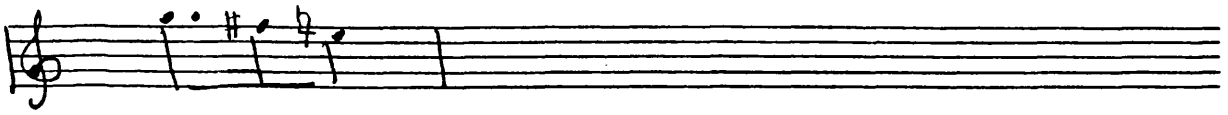
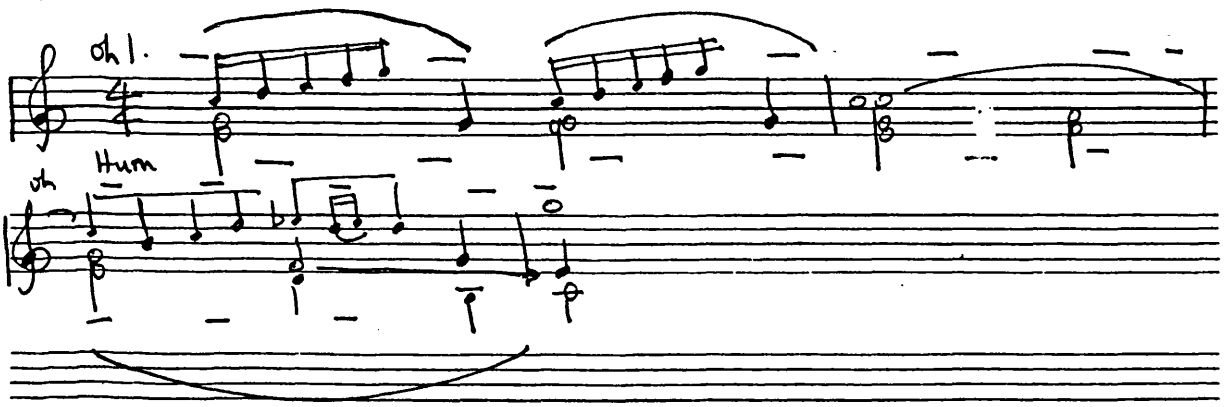
Ex. 20



Ex. 21



Ex. 22



Ex. 23